

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama



No. 3431.

SATURDAY, JULY 29, 1893.

 PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**BRITISH MUSEUM.**  
EVENING OPENING (8 to 10 P.M.).  
The BRITISH MUSEUM, Room 64, will again be OPEN to the PUBLIC in the EVENING, from 8 to 10 o'clock, on and after MONDAY, August 14th.  
Eastern Galleries on MONDAYS, WEDNESDAYS, and FRIDAYS.  
Western Galleries on TUESDAYS, THURSDAYS, and SATURDAYS.  
Principal Librarian and Secretary.  
British Museum, July 25, 1893.

**ROYAL ACADEMY OF ARTS.—EVENING EXHIBITION.**—The EXHIBITION will be OPEN in the EVENING from MONDAY, July 31, to MONDAY, August 7 (Bank Holiday), from 7.30 to 10.30. Admission, 6d. Catalogue, 6d. On Bank Holiday the admission throughout the day will be 6d. On other days it will be as usual.

**ROYAL ACADEMY OF ARTS.—LAST WEEK.**—The EXHIBITION will CLOSE on the EVENING of MONDAY, August 7.

**ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.**—The ONE HUNDRED AND NINETEENTH EXHIBITION WILL CLOSE on SATURDAY, August 5th.—5, Pall Mall East, London W.1.  
ALFRED D. FRIPP, R.W.S., Secretary.

**ROYAL SOCIETY OF BRITISH ARTISTS, Suffolk Street, Pall Mall.**—SEVENTH ANNUAL EXHIBITION NOW OPEN DAILY. Tel. to SIX.  
ROBERT MORLEY, Hon. Secretary.

**WORCESTER MUSICAL FESTIVAL.**  
SEPTEMBER 10, 12, 13, 14, and 15, 1893.

SUNDAY MORNING, September 10.—Grand Opening Service.  
TUESDAY MORNING.—'Elijah.'  
TUESDAY EVENING.—'Israel in Egypt' and Beethoven's Symphony, No. 7.

WEDNESDAY MORNING.—'Iach's Mass in B Minor.'  
WEDNESDAY EVENING (Public Hall).—New Orchestral Work, composed for the occasion, and conducted by Dr. Hubert Parry; Sullivan's 'The Tempest'; and Miscellaneous Selection.

THURSDAY MORNING.—'Brahm's 'Job,' conducted by the Composer, and Spohr's 'Last Judgment.'  
THURSDAY EVENING.—'Brahm's 'German Requiem' and 'The Rym of Fraise.'

FRIDAY MORNING.—'The Messiah.'  
FRIDAY EVENING.—'Glorious Service by the Three Choirs.'  
PRINCIPAL VOCALISTS.—Madame Albani, Mrs. Hutchinson, Miss Anna Williams, Miss Hilda Wilson, Madame Belle Cole, Miss Jessie King, Mr. Edward Lloyd, Mr. Edwin Houghton, Mr. Watkin Mills, Mr. Herbert Dronne, and Mr. Breckinridge.  
Programmes, containing full particulars, may be obtained either from Messrs. DEIGHTON & Co. or Mr. E. J. SPARK, High-street, Worcester.

**AUTUMNAL TOUR to the HOLY LAND and the EAST.—SPECIAL SELECT PARTY.**  
The Rev. HASKETT SMITH, M.A., the well-known Traveller and Author, will CONDUCT a SELECT PARTY to Athens, Constantinople, Syria, Palestine, and Egypt, leaving London September 13. The arrangements will be under the care of THOS. COOK & SON, and the tour will be one of exceptional interest, including several places in Palestine not generally visited.  
Early application should be made to the Rev. HASKETT SMITH, 7, Kensington-square Mansions, W.; or to Messrs. THOS. COOK & SON, Ludgate Circus, London. (The number will be limited.)

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Applications, with full particulars of past study, to be sent to the Hon. Secretary, College Hall, Byng-place, London, W.C., on or before the 15th August.  
J. H. 1893.

**WEDGWOOD INSTITUTE TECHNICAL SCHOOLS, BURSLEM.**

WANTED, an ASSISTANT ART MASTER, to commence his duties in September next.—Applications, stating qualifications and salary required, together with testimonials, should be sent before August 14th, addressed to the Secretary, S. LAWTON RIDGES.

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GEO. W. ROSS,  
Minister of Education.

Education Department (Ontario), Toronto, July 12, 1893.

**UNIVERSITY COLLEGE of SOUTH WALES and MONMOUTHSHIRE, CARDIFF.**

THE ELEVENTH SESSION will BEGIN on MONDAY, October 2nd, 1893.  
For information about the Entrance Scholarship and Exhibition Entrance Scholarships, and for the College Prospectus, which gives full information in regard to the Faculties of Arts, Science, and Medicine, the Departments of Engineering and Mining, and the Departments for the Training of Teachers in Elementary and Secondary Schools, apply to  
IVOR JAMES, Registrar.  
University College, Cardiff, July 12th, 1893.

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T. MORTIMER GREEN, Registrar.

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THE EXAMINATIONS for the ENTRANCE EXHIBITIONS will COMMENCE on SEPTEMBER 20.  
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SATURDAY, JULY 29, 1893.

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LITERATURE

*The Life of Capt. Sir Richard F. Burton, K.C.M.G., F.R.G.S.* By his Wife, Isabel Burton. With Numerous Portraits, &c. 2 vols. (Chapman & Hall.)

*The Memorial Edition of the Works of Capt. Sir Richard F. Burton, K.C.M.G.*—Vols. I. and II. *Personal Narrative of a Pilgrimage to Al-Madinah and Meccah.* Edited by his Wife, Isabel Burton. (Tylston & Edwards.)

In the 1,270 pages of her husband's biography Lady Burton dwells more than once on the fact that a man presents a different side of his character to his wife, to his family, to his wife's family, to his boon fellows, and so on, and probably no more striking example of this could be mentioned than Capt. Burton himself. It is not the "Ruffian Dick" of his friends that we find here, nor the Burton of his mess, nor the Sahib of his *bûbû*; but the true and loving husband of Isabel Arundell's lifelong devotion. Who should be better able to depict him than the woman who for thirty years never willingly left his side, who more than shared his work and his difficulties, his adventures and his perils, and who was in the fullest sense his helpmeet, his comrade, and his slave? It is, no doubt, only a side of his character that we see, but it is the most persistent side, the side he turned towards one woman for a third of a century, though it is not that which he turned to people at large. He had all the Englishman's shame of baring his real self to the world. He had a way of shrinking into his shell before strangers, and then coming out in quite a different character from that he displayed to his intimates. In the presence of strangers "he would throw out his quills like a porcupine, and they seemed to become harder every year." He delighted in shocking people and making himself out worse than he was, and they came away with strong impressions which were not always well founded. He was also a man of tremendous prejudices and an atrabilious hater; he spoke out his mind in an unsanctified vocabulary; and worst of all, he "spoke evil of dignities," and the powers

that he naturally resented this. His truculence and combativeness made him enemies; his impatience of stupidity—he never "suffered fools gladly"—and of red-tape rendered him a troublesome official; and his persistent crusade against Mrs. Grundy did not recommend him to the "unco guid."

The fault of Lady Burton's presentment is that it is adulatory to the point of absurdity. It may be true of Burton, as an American said of another self-satisfied man, that "God Almighty's waistcoat would not fit him"; but at all events it is abundantly evident that he was not exactly the divinity that his widow would have us believe. To her he had no faults—which was domestically fortunate—but she will not induce the world to come over to her view. He was a man of very remarkable faults, faults on a grand scale, and no possible good is gained by saying that they were heavenly virtues; on the contrary, the effect is to make the man ridiculous. This total absence of anything approaching to criticism, or even fairly balanced judgment, deprives Lady Burton's biography of reality. It is untrue, though not untruthful, because she is incapable of consciously writing the thing that is not. What she writes is divine truth to her, but unfortunately her frame of mind on this subject is such that her evidence has to be heavily discounted. She is blind to anything approaching a sombre tint, and when there is an opening for panegyric—and she finds one everywhere—she lavishes superlatives without stint. A judicious friend might have rendered Lady Burton an invaluable service by toning down a panegyric to something more like a rational biography of a human—a very human—being. Now and then, however, she does allow herself to sketch off her husband in outlines which might almost fit a mere mortal, though rather one of the 'Guy Livingstone' order. For example:—

"Richard was veritably, though born of prosaic parents, a child of romance. He had English, Irish, Scotch, and French blood in his veins, and it has often been suggested (though never proved), a drop of Oriental or gipsy blood from some far-off ancestor. His Scottish, North England, and Border blood came out in all posts of trust and responsibility, in steadiness and coolness in the hour of danger, in uprightness and integrity, and the honour of a gentleman. Of Irish blood he showed nothing except fight, but the two foreign strains were strong. From Arab or gipsy [here the "suggestion" becomes a fact] he got his fluency of languages, his wild and daring spirit, his agnosticism, his melancholy pathos, his mysticism, his superstition (I am superstitious enough, God knows, but he was far more so), his divination, his magician-like foresight into events, his insight or reading men through like a pane of glass, his restless wandering, his poetry. From a very strong strain of Bourbon blood (Richard showed 'race' from the top of his head to the sole of his feet) which the Burtons inherit—that is, my Burtons—he got his fencing, knowledge of arms, his ready wit and repartee, his boyish gaiety as alternately opposed to his melancholy, and lastly, but not least, his Catholicism as opposed to the mysticism of the East, which is not in the least like the agnosticism of the West. But it was not a fixed thing like my Catholicism; it ran silently threaded through his life, alternately with his mysticism, like the refrain of an opera. He was proud of his Scottish and North England blood,

he liked his Rob Roy descent, and also his Bourbon blood, and he used to laugh heartily when sometimes I was half-vexed at something, and used to chaff him by saying, 'You dirty Frenchman!'.....I can see him now.....with his amused face on, looking at the earnest countenance of Sir Bernard [Burke] and saying, 'Why! I would rather be the bastard of a King than the son of an honest man,' and his hearty laugh at the shocked expression and 'Oh! Captain Burton,' which he had been waiting for.....Richard was a regular *gamin*: his keen sense of humour, his ready wit, were always present. He adored shocking dense people, and seeing their funny faces and stolid belief, and never cared about what harm it would do him in a worldly sense. I have frequently sat at the dinner-table of such people, praying him by signs not to go on, but he was in a very ecstasy of glee; he said it was so funny always to be believed when you were chaffing, and so curious never to be believed when you were telling the truth. He had a sort of schoolboy bravado about these things that in his high spirits lasted him all the seventy years of his life."

In another place she adds: "Richard was the most moral and refined man at home in his domestic life. He was not only the best husband that ever lived, but the pleasantest man to live with and the easiest." To some, however, he realized the utmost possibility of the "gay ill to live wi'." For example, it could hardly have been "pleasant" to a young lady when she began to sing a feeble drawing-room ditty to see the Consul "put his hand to his stomach and walk out of the room"; nor do we imagine that the "darkey" who was "chucked out" of the window of the Consulate at Fernando Po considered Burton "pleasant" to live with:—

"A day or two after his arrival at his post, a very dandified-dressed and full-blooded nigger walked into the Consulate, the window of which was not far from the ground, clapped Richard on the back in the most jovial manner, with his disagreeable 'yah-yah' laugh. 'How do, Consul? Come to shake hands—how do?' holding out his black paw, as if he were a condescending Royalty. There were some other Englishmen waiting about for different business, looking curiously to see what was going to be the attitude of the new Consul. He looked at the bumptious and loud-mannered nigger, with a quiet stare of surprise, and then shouted 'Hi, Kroo-boys, here; throw this nigger out of the window, will you?' The Kroo-boys, his canoe-men (of six oars), rushed in, delighted with the commission, and flung him out. It was only a roll of three or four feet, but no niggers in black coats and button-holes came to clap the new Consul on the back after that."

The truth is he was exceptionally fortunate in his marriage—which, by the way, was a curious case of magnetic attraction between two strangers, rendered the more mysterious and romantic by a singularly perfect instance of gipsy "second sight"—and it would have been difficult to be unpleasant to a wife who could write:—

"I am glad to say there was only one will in the house, and that was *his*. He was master and mistress both, but, like all great men, he gave *carte blanche* for all little things; but if he once put his foot down, and had he chosen to say black was white, white I knew it had to be. I like that."

So, no doubt, did Burton; but it is open to debate whether the faculty for seeing black white at another's will is altogether the best for that other's biographer.

Besides its exaggerated tone of adulation, the life is an imperfect piece of literary

work. Lady Burton says she has "no leisure to think of style or of polish, or to select the best language, the best English—no time to shine as an authoress. I must just think aloud, so as not to keep the public waiting." The eager public would have gladly borne a little more delay, we venture to think, if the result had been a better-written book. Twelve hundred and seventy pages of rather small type, full of repetitions and often loaded with wholly extraneous matter, are a severe test of the public's admiration; and when "thinking aloud" means involved sentences, frequent iteration of identical facts or opinions, and questionable grammar, it seems a pity that a more prosaic process of composition was not adopted. We find Burton's Indian career related first in his autobiography, again in the form he wrote it for Mr. Hitchman's 'Life of Sir R. Burton,' and once more in abstract. Everything is given just as it happens to come, and no attempt is made to condense or arrange the materials. Long essays or letters to the newspapers interrupt the course of the narrative, and so little care is taken to distinguish the various sources of information that it is often difficult to tell whether a given passage is derived from Burton's autobiographical fragments and voluminous journals or from his published works, or is his wife's composition. Lady Burton might have greatly improved her unwieldy book by calling to her aid some experienced literary workman. He probably would not have allowed her to print a passage about Mohammed's "coffin hanging between heaven and earth at Mecca," or about "secret passwords" in the Háj; about Palmerston sending out the army to the Crimea to enable the French to "revenge Waterloo"; about the Treaty of Bucharest being, "to speak mildly, unpalatable" to the Czar, when it was a godsend in the then juncture of affairs; or about Omar Pasha "gloriously defeating the Russians before the walls of Kars" on September 29th, 1855. There is an essay on the Koh-i-núr diamond which is a monument of historical blunders; and the number of small errors and misprints and misspellings is extraordinary. We find "General Metz" for Kmetz, "Morbihan" (Malibran), Thomas Carlisle, Carter Morison, Oscar Wyld, "gastrocnemius" (γαστροκνημία, pedantically used for calf in a poem), Marietta Bey, *carté blanche*, *Gagliani*; and we are gravely informed that Burton went to Oxford to see "Professors Vaux, Jowett, Thomas Short, and McLaren." One wonders whether he expected to find the Master of Balliol at the "gym," or his colleague "Professor McLaren" in the Balliol common room. Another curious collocation is the entry, "Early in the year Richard had a slight attack of gout and a visit from Professor Leitner," which seems to be an inversion of cause and effect. German words with *au* are almost invariably spelt *au*, and a common character with Burton is styled a *persona ingrata*. A judicious adviser might also, perhaps, have persuaded Lady Burton of the futility of introducing scraps of "verse or worse," chiefly by her husband, *à propos* of nothing in particular, even although in her opinion they have not their "equal either from the pen of Hafiz, Saadi, Shakespeare, Milton, Swinburne, or any other." It is a pity that

a biography which abounds in good material should be weighted down by so much that is superfluous, puerile, and uninteresting.

Those scandal-lovers, however, who expect to find the book bristling with personal attacks *à la* Burton will be disappointed. The author has in most cases very wisely eschewed personalities, though, of course, the biography is full of complaints of neglect on the part of the Government and great people. The Burtons appear to have lived in a chronic state of self-defence, and though they had some reason to rebel against destiny, they were abnormally sensitive and suspicious of covert sneers and jealousies. Burton's recall from the consulate at Damascus undoubtedly broke his career, and his whole after-life was soured by what seems to have been a singularly unjust and undeserved slight on the part of the Foreign Office. It was hard to give up dreams of power in his natural sphere, the dominions of Islam, to resign all hopes of being Consul-General at Cairo or Constantinople, and to have to fall back upon the petty routine and the 600*l.* a year of the consulship at Trieste. It is no wonder that he grumbled; but there is a vast deal too much of grumbling and aggressive defence in the biography. Ministers no doubt distrusted the restless energy of this masterful man, and there was more truth than jest in the laughing retort of a statesman when he was remonstrated with for not appointing Burton to succeed Sir John Drummond-Hay: "We don't want to annex Morocco, and we know that you two would be Emperor and Empress in about six months!"

Of course there is some downright personal abuse in these volumes, especially in the autobiographical portions, else they would not represent Burton in the least. There is the old onslaught on Lord Stratford de Redcliffe, which, by the way, Lady Burton apparently does not endorse, for her first volume ends with a fine eulogy of the Eltchi and even a quotation from his much abused poetry. Palgrave is held up to ridicule, as "nickel" to Burton's silver; and we recognize the well-known hand when we are told of one of the Crimean general officers:—

"He afterwards served in the Indian Mutiny, and there he ended well. He made an enormous reputation at home by recklessly daring to arrest a railway clerk, and he was shot before his incapacity could be discovered."

Swift could not have written a "character" more pungently. Williams of Kars fares little better at the hands of Sir Richard Burton:—

"Civilized Turks simply declared that an officer of artillery, sent out as Commissioner by England, had unwarrantably interfered with the legitimate command of Kars, where Turkey had a powerful army and an important position; and that by keeping the soldiers behind walls, when he knew the City could not be saved, he had lost both Army and City. The criticism was fair and sound.....He was somewhat an exceptional man. For years an instructor of the Turkish artillery, then English member of the mixed Commission for the topography of the Turko-Persian frontier, and finally Queen's Commissioner with the Turkish Army at Kars, he had never learnt a word of Turkish. Of course he was hustled into the House of Commons.....But he fell flatly, even as Kars

did, before the sharp tongue of Bernal Osborne. During some debate on the Chinese question he had assured the House that he was an expert, because he had had much experience of Turkish matters. 'Oh, the fall of Kars!' cried the wit; and the ex-Commissioner was extinguished for ever."

Oxford men, after pondering over "Professors Vaux, Jowett, Thomas Short, and McLaren," will come across the following notes on Burton's *alma mater*:—

"The visits were essentially unpleasant. The Bodleian is the model of what a reading library should not be, and the contrast of its treasures with their mean and miserable surroundings is a scandal. In autumn the University [*sic*] must be closed at 3 p.m., lights not being allowed; the student must transfer himself to its succursale, the Ratcliffe [*sic*], which as a *salle de lecture* is even worse. The 'Rotunda' is damp in the wet season, stuffy during the summer heats, and the cave of Eolus in windy weather. Few students except the youngest and strongest can endure its changeable nerve-depressing atmosphere. Nor did Oxford show well in point of climate; the air is malarious, and the resolute neglect of sanitation is a serious obstacle to students at this so-called Seat of Learning. Moreover, the ancient University had now become a mere collection of finishing schools, or rather a huge board for the examination of big boys and girls."

This unsanitary state of Oxford was chiefly owing to the fact that Bodley's Librarian had refused to lend an Arabic MS. out of the Library; but Burton never liked the place. He had gone up to Trinity at nineteen, after a boyhood spent in "knocking about" the Continent in a very literal sense; and after the lax discipline of his parents and tutors and the lax morals of Naples, he found Oxford dons and undergraduates stiff and priggish. So little did he appreciate the difference between Italy and England, that he gave a young gentleman his cartel for merely laughing at him, and was immensely surprised when he was not allowed to pink his man. He did not do much at Oxford beyond descending by a rope into the Master of Balliol's garden and stealing his flowers, for he would not condescend to take a second class, and his continental education had not brought a First within his reach. So he was rusticated, and went off in a four-in-hand, blowing a yard of tin and kissing his hand to the girls. The career thus inaugurated was continued at Bombay, and all this early autobiographical part is decidedly good reading. One can quite understand Lord Stratford telling him, "You are the most impudent man in the Bombay Army, Sir." The life in India, excellently described, was the beginning of Burton's extraordinary apprenticeship to Oriental manners and customs and his marvellous mastery of languages. He used to keep a shop like a native, and wander about as a dervish, and he often spoke before his own commanding officer without being detected. Then came the famous pilgrimage to Mecca, the less-known, but extremely perilous visit to Harar, and the discovery of Lake Tanganyika's connexion with the Nile—an expedition which Speke "completely and wilfully spoiled as far as lay in his power," according to the biographer, and which ended in the quarrel which once divided geographers pretty sharply. None of Burton's later travels rivalled these early ones in importance,



but there is plenty of amusing and interesting matter in the accounts of the visit to Dahomey, and in Lady Burton's charming description of their life in Brazil. Burton had been transferred from Fernando Po to the consulate at Santos and São Paulo—a somewhat startling change of scene—and the strange tropical life affords his biographer an opportunity for some admirable sketches of men and manners, interspersed with not a few amusing anecdotes. There was a seminary of Capuchins, Frenchmen and Italians, which contained some curious specimens of muscular Christianity. For example:—

"One of the monks was a tall, magnificent, and very powerful man, an ex-cavalry officer, Count Somebody, whose name I forget, then Fray G—. Before he arrived, there was a bully in the town, rather of a free-thinking class, so he used to go and swagger up and down before the Seminary and call out, 'Come out, you miserable petticoated monks! come out and have a free fight! For God or the Devil!' When Fray G— arrived, he heard of this, and it so happened he had had an English friend, when he was with his regiment, who had taught him the use of his fists. He found that his brother monks were dreadfully distressed at this unseemly challenge, so he said, 'The next time he comes, don't open the gate, but let the porter call me.' So the next time the bully appeared, it was so arranged that the gate was opened by Fray G— (the usual crowd had collected in the road to see the fun), who looked at him laughingly and said, 'Surely, brother, we will fight for God or the Devil, if you please.' So saying, the friar tucked up his sleeves and gown, and told his adversary to 'come on,' which he did, and he was immediately knocked into a cocked hat. 'Come, get up,' said the friar. 'No lying there and whimpering; the Devil won't win that way.' The man stood three rounds, at the end of which he whimpered and hollered for mercy, and amidst the jeers and bravos of a large crowd the 'village cock' retired, a mass of jelly and pulp, to his own dunghill, and was never seen more within half a mile of the Seminary. Richard rejoiced in it, and used to say, 'What is that bull-priest doing in that galère?'"

There was also an energetic doctor who had an original method of curing snake-bites. "When I am called to attend a negro for a snake-bite," he said,

"I cauterize the wound and tie a ligature, and then I give him an awful thrashing, and that counteracts the torpor or sleep, produces perspiration, and stimulates the action of the heart."

The reptiles and insects were the chief drawback to Brazil. There was an abominable little beast that used to dig under your toenail, called the "jigger":—

"A man thought he should like to take a jigger home to show an English doctor; but it was six weeks from home, and his foot was cut off before he got there."

This Brazilian episode (inappropriate enough for an Oriental linguist) is the best-written part of the biography; for the Damascus consulate which followed, and was Burton's only really appropriate post, is described in so scrappy and jerky a manner that it is not easy to appreciate its real interest, in spite of the romantic figures of Abd-el-Kader, Lady Ellenborough and her Bedouin husband, the Wuld Ali, the Druses, and all the picturesque setting of the most picturesque of Oriental cities. At Damascus

Burton was in his element—a square man in a square hole, for once in a way—and no words could express his disgust and sense of injury at his recall.

With this painful incident the first volume closes, and here ends the chief interest of the book. The second volume contains, indeed, a visit to India, and others to Midian and elsewhere; but these were flat (and certainly unprofitable) in comparison with the earlier travels. Trieste (or Opçina) was the centre of the last eighteen years of Burton's life, and though there are some good pictures of life in the Austrian port and in the hills, some capital stories, and a great deal about the hero's method of work and habits of life, down to the number of his boots and shoes, it is difficult to make the commonplace of European life and travel interesting after such scenes as Mecca and Harar and Unamyebe. The extracts from the journals often consist of a monotonous recital of how "Richard deplores the death" of this or that public character, or how Lord This or Admiral That or Professor The Other came to Trieste, or how the Burtons in London dined with So-and-so, or stayed at such and such country houses. Half of all this might well have been spared; and though the final scenes are touching, as proofs of a wonderfully happy union and rare wifely devotion, we cannot but feel that there is more dignity in maintaining a reserve (however British) about these personal griefs and intimate relations. Among the dreary details of the Trieste life, the intercourse with General Gordon is a relief. "The two men stood out in this nineteenth century," says Lady Burton,

"as a sort of pendant, and the sad fate of both is equal, as far as Government goes. One abandoned and forgotten in the desert, the other in a small foreign seaport; both men equally [sic] honoured by their country, and standing on pedestals that will never be thrown down—uncrowned kings both. This difference there was between them—Charles Gordon spoke out all that Richard laboured to conceal. He used to come and sit on our hearthrug before the fire in the long winter evenings, and it was very pleasant to hear them talk. Gordon had the habit of saying, 'There are only two men in the world who could do such or such a thing; I am one, and you are the other.' After he became Governor of the Soudan, he wrote to my husband as follows:—

"You and I are the only two men fit to govern the Soudan; if one dies the other will be left. I will keep the Soudan, you take Darfur; and I will give you 5,000*l.* a year if you will throw up Trieste."

"Richard wrote back:—

"My Dear Gordon,—You and I are too much alike. I could not serve under you, nor you under me. I do not look upon the Soudan as a lasting thing. I have nothing to depend upon but my salary, and I have a wife, and you have not."

The two volumes are full of characteristic anecdotes and opinions about every variety of subject, political, social, religious, spiritualistic, linguistic, and what not. It is only a pity that such interesting and varied materials are not better welded together. As it is, one does not readily put the volumes down unfinished when once begun. Had they been well written they would have formed one of the most remarkable biographies of the day. The unique per-

sonality of Burton deserved a fitting portrait. By the way, none of the six portraits of the hero is quite satisfactory. That of Burton in his tent in Africa is characteristic, however; and the idealized brigand drawn by Madame Gutmansthal de Benvenuti is a striking picture. The wedding portrait by Desanges is vulgarly theatrical, and that taken in 1880, though like, is unpleasantly savage in expression. The other illustrations do not call for much notice, though the views in Damascus are well done.

Lady Burton is evidently resolved that her husband shall not be forgotten for lack of print. Besides her two massive volumes of biography we are promised two more of the 'Labours and Wisdom of Richard Burton,' and a memorial edition of the great traveller's works is now being published under her editorship. The ordinary man who makes a point of keeping a good reference library has already been thinking of building a new room to contain the 'New English Dictionary.' The Orientalist and the collector of travels must now prepare to erect a Burton bookcase, for the memorial edition threatens to run to no fewer than eighty volumes. The first work issued is the famous 'Pilgrimage,' and no better choice could possibly have been made for opening the series. The brilliant narrative reads as vividly as ever, and if many will now be induced to study it for the first time, many will also assuredly read it again with renewed interest and admiration. Mr. Leonard Smithers has collated the various editions with Burton's manuscript corrections and notes, restored omitted appendices, revised the orthography of Oriental names—not always quite accurately, however (*e. g.*, Fât-hâh, Zâbît, Taylûn, &c.)—and has generally made the edition as complete as the publishers have made it handsome in type, paper, and binding. Nothing is said in the preface, however, about the considerable excisions which, we believe, were made in the original MS. by the advice of Sir Gardner Wilkinson, whereby a good deal of what Burton called "anthropological" statistics was lost to the curious reader. The only faults we have to find are in some of the illustrations, which are printed in the most insufferably glaring colours which modern chromo-lithography can produce, and in the somewhat unluckily worded dedication. Lady Burton is doing a very proper thing in bringing out a handsome uniform edition of her husband's works, every one of which is full of power and originality, but she does him a disservice by her excessive eulogy, which would come better from those less intimately related to him. Burton was not a good sort of specimen for exhibition on an omnipresent pedestal, but he did some wonderful things, and wrote some splendid books about them, and we are glad to see his books revived in a form worthy of their intrinsic merit and the remarkable character of their author.

*The Rivers of Devon from Source to Sea.*  
With some Account of the Towns and Villages on their Banks. By J. LL. W. Page. (Seeley & Co.)

This is a handsome volume: paper, printing, illustrations, and binding all attain the publishers' high standard of taste, and com-

bine to give the volume the appearance of a book, but one soon discovers that it is only a guide-book. In some respects it is far from being a bad specimen of its genus, but there are sentences in the preface which will strike a chill into many an expectant reader whose eye has been flattered by outward appearances :—

"Not that the rivers of Devon have no poets to sing their praises. Are there not Browne, Carrington, Capern, Bradford, Collins, and a dozen more, each of whom has felt inspired to pour forth his lay? But our Devon poets wear not the laurel; out of the Western counties they are, comparatively, unknown. Nor can I find that writers in more humble prose have much concerned themselves with these Devonshire rivers.....I should like to have said more about the fishing. But the book had already outswelled the dimensions originally intended, and I had to abstain."

Although by no means free from the besetting sins of the local "Guide"—irrelevant "chattiness," slipshod and fine language, and vagueness in the matter of distances—the book is a little beyond the comprehension of the mere tripper; but one feels that it is not much above it; for a writer who is no fisherman, who believes that William Browne of the 'Pastorals' is "comparatively unknown out of the Western counties," and who, when making a list of literary Devonians, forgets Coleridge and the two Kingsleys, is not quite fully equipped as a guide for the educated tramp. "The sweet shire of Devon" has its thousand beauties which lie open to the most casual visitor, but the true inwardness of its charm is only fully revealed to the man who gives himself up to the guidance of his rod—of whom it might be said that

Not a rill  
There issues from Devonian moors  
But he has traced it upward to its source,  
Thro' open glade, dark glen, and secret dell.

To show how little Mr. Page resembles this ideal, it is only necessary to quote the sum total of his account of the Mole :—

"Passing the Portsmouth Arms Inn and railway station, we see up a combe across the water the little river Mole, a fine stream for trout, which gives its name to the towns of North and South Molton, and 'establishes the only physical connection between Exmoor and Dartmoor.'"

When trying to interest us in Ottery St. Mary, this is all our *cicerone* has to say about the man who might be described as, historically speaking, its *only* native: "I did not notice [in the church] any memorial to the author of 'The Ancient Mariner,' who was a native of Ottery"! There is not a word to direct the visitor's attention to the house in which Coleridge was born, and in which he spent the first nine years of his life; nor to the churchyard by whose wall the child lay and fed his young imagination on fairy tales; nor to the famous church bells, whose music "stirred and haunted" him all through his life—music which has stirred and haunted many a duller and less accustomed ear. In the course of their pilgrimage the readers are guided to a "Pixies' Hole" far away on Teign, and to another on Dartmoor, "The Pixies' House," which bears the initials of a very undistinguished Royalist fugitive; but they are kept in ignorance of the existence of the "Pixies' Parlour" on the banks of the

Otter, close by Ottery, where the initials of the author of 'Songs of the Pixies' are still to be seen, though it is just a hundred years since they were carved by the poet's hand. Even the tripper likes to gape at such things, and expects his guide to afford him the opportunity. He even likes a few poetical quotations, and for the Otter chapter not a few apt ones were at hand in the early verses which Coleridge addressed to his

Dear native Brook! where first young Poesy  
Stared wildly eager in her noontide dream!

There are a 'Sonnet to the River Otter,' 'Lines to a Beautiful Spring in a Village,' 'Lines on an Autumnal Evening,' and others to choose from. Surely both village and the stream are mainly interesting for their close association with Coleridge's seed-time. "So deep imprest," he has told us,

Sink the sweet scenes of childhood, that mine eyes  
I never shut amid the sunny ray,  
But straight with all their tints thy waters rise,  
The crossing plank, thy marge with willows grey,  
And bedded sand that veined with various dyes  
Gleam'd thro' thy bright transparency!

The poet of the 'Pastorals' is even more unkindly treated, for when passing through Tavistock, Mr. Page forgets that it was Browne's birthplace. For our guide the Tavy is not, as it ought to have been, "sad Willy's"

Voiceful stream to whom I owe  
More strains than from my pipe can ever flow;

nor does the Wallabrook remind him that the same "unlaurelled" poet loved the smaller stream no less than the greater—

Walla, of whom sweet birds their ditties move,  
Walla, the earth's delight and Tavy's love.

Mr. Page tells us much that is interesting about the Dart, and presents a charming etching of Buckfastleigh Church and Austin's Bridge; but he is not moved to turn aside a little way from these to show us Dean-Prior, of which an excellent pagan poet held the incumbency, though not uninterruptedly, for more than half his long life. There is no direct mention of the parish in Herrick's verses, but they must hold in solution a good deal of it and of the country through which the Dart chapter leads us. The incomparable Julia probably displayed her silks that so "sweetly flowed" in the Mayfair of her period, but it is in the region of the Dart that we must look for the 'Hesperides,' whose "argument" runs :—

I sing of brooks, of blossoms, birds, and bowers,  
Of April, May, of June, and July flowers;  
I sing of May-poles, hock-carts, wassails, wakes,  
Of bride-grooms, brides, and of their bridal cakes.

It was by a "river of Devon," doubtless, that Corinna went a-maying, that the Mad Maid sought her dead love, that the "fair daffadills" came and blossomed and hasted away.

And when we come to Tamerton Church tower, our guide tells us nothing beyond the very patent fact that it is "a prominent object for miles up and down the Tamar Valley." He knows nothing of Mr. Patmore's poem, from which he might have lit up more than one of his chapters :—

We left the church at Tamerton  
In gloomy western air;  
To greet the day we gallop'd on  
A merry-minded pair.

We clomb the hill where Lanson's Keep  
Fronts Dartmoor's distant ridge;  
Thence trotted south; walk'd down the steep  
That slants to Gresson's Bridge;  
And paused awhile, where Tamar waits  
In many a shining coil,  
And teeming Devon separates  
From Cornwall's sorry soil.

There is another ride from Tavistock to the point

Where quiet Ocean, on the South,  
Kiss'd Edgecumb's ruddy crags,

in which the poet enables his readers to realize the country between a good deal more vividly than in Mr. Page's prose. Mr. Page takes them to Lynton, but he does not remember that it was in a walk thither from Stowey that the Ancient Mariner appeared in a vision to Coleridge and Wordsworth, nor that the same pair of Quantockian poets had selected the Valley of Rocks as the scene of 'The Wanderings of Cain,' a joint "prose-tale" (as Coleridge told Hazlitt on the spot), which was to have been in the manner of, but far superior to, Klopstock's 'Death of Abel.' Mr. Page does not leave the Axe to meander through Dorset unnoticed. "No one," he says, "should reach the borders of Dorset, and turn back without seeing the abbey that 'stands out *facile princeps* amongst the five Cistercian abbeys of Devon,' the beautiful abbey of Forde,"—explaining in a foot-note that "it was till recently in a detached portion of the county, but, for magisterial and other purposes, now lies within the confines of Dorset." Pity he did not push his way a few miles further on to Racedown, which Wordsworth and his sister made their home from the autumn of 1795 until they removed to the Quantocks in the summer of 1797, when he might have told us something of a stream which flows past the house, and falls into the Axe near Forde Abbey. In the description of Racedown in Prof. Knight's 'Life' we read: "Below, amongst meadows famous for daffodils, winds Cindreford Brook." It must be the same stream which Dorothy Wordsworth mentions in a letter written from Racedown in 1795: "A little brook which runs at the distance of one field from us divides us from Devonshire." Miss Wordsworth's topography has been evil spoken of, for the brook does not now divide the counties, both ends of the bridge which crosses it being in Dorsetshire; but Mr. Page's note respecting county boundaries and Forde Abbey may apply also to Racedown and its home-farm. Mr. Page's map, which is by no means so good as it should be, gives no help. A satisfactory guide to the "Rivers of Devon" has yet to appear.

*History of St. Edmund's College, Old Hall.* By the Very Rev. Bernard Ward, President. With Numerous Illustrations. (Kegan Paul & Co.)

THIS volume is a far more important contribution to history than its title would lead the reader to expect. It contains the first complete account that has yet been drawn up of the long and successful efforts made during three centuries by English Catholics to secure for their children a religious education according to the tenets of their Church. We may have our own opinions upon the necessity of the determined attempt made during the reign of Elizabeth to stamp out



Romanism in England; but whether it was justifiable or not, the fact remains indisputable that the treatment of the Romanists was cruel and merciless on the one hand, and that the self-sacrifice and stubborn resistance of the persecuted were heroic, however fanatical and misguided, on the other. When Cardinal Allen founded his famous college at Douay in 1568 he opened an asylum at which all the sons of conscientious Catholics might find refuge and the careful training in religious and secular learning which was denied them at home; while till the closing and pillage of the college by the Revolutionary Government in 1793 Douay continued to be one of the most important seminaries in Europe—at once a school and a university for English lads whose parents were conscientiously attached to the "old religion" of their forefathers. It was not till 1685 that Catholics had any school in England at which their children could receive the education they desired. Such a school was first opened at Silkstead, near Winchester, shortly afterwards removed to Twyford, was kept up there for more than half a century, and finally became settled at Old Hall Green, in Hertfordshire, where it now exists in a highly flourishing condition as St. Edmund's College. It is, says Mr. Ward, older than any other school by many years, and is the only one that can be said to have had a long and trying experience of the penal laws. The estate itself was purchased by Bishop Talbot, one of the sons of George, fourteenth Earl of Shrewsbury, in 1771, the last priest tried for saying mass in England, and one of the last tried for exercising episcopal functions, and acquitted by the famous judgment of Lord Mansfield. It deserves notice that the school was founded seven years before the passing of the first Catholic relief Act, and at a time when the penalty to which Roman Catholics who presumed to act as schoolmasters were liable was imprisonment for life. Matters began to mend for the persecuted Catholics after this, and when the horrors of the French Revolution had aroused a profound feeling of sympathy for the sufferers by that commotion, people did not inquire too curiously about the creed of the plundered *émigrés* who came flocking over to our shores. They were received with something more than toleration, even with hospitality and generous pity.

The two most important seminaries for the education of young English Catholics up to this time had been the College of Douay, which from the first had been under the charge of secular clergy, and the College of St. Omer, which had always been under the government of the Jesuits until 1762. The first of these colleges had been founded by Cardinal Allen, the second by Father Parsons in 1592. St. Omer's was handed over to the seculars on the expulsion of the Jesuits, and the two colleges were carried on upon the same lines till the great break up of 1793. Our Catholic friends have always been most tenacious of traditions, and it is hardly to be wondered at if the alumni of St. Edmund's pride themselves upon being the legitimate successors of the band of scholars, controversialists, and controversialists who contributed to make the early annals of the colleges of Artois somewhat

sadly illustrious. Few will care much for the narrative of the growth and progress of the school during the last century; the interest of such matters can be but small to outsiders; but we can unreservedly commend the extremely curious and almost romantic story of the confiscation of the property of Douay in 1793; of the attack upon the inmates; the burying of the plate and valuables; the imprisonment of the students; the clever escapes; the absurd mutiny of the English lads against the "schismatical" French priests; the wonder of the populace at the skating of the youngsters, which actually appears to have had something to do with their liberation from confinement; and the eventual return of the *trente-deux* (as they got to be called for distinction) to England after their long incarceration, and after some real hardships and perils. All this constitutes by far the most important portion of the volume, and is, indeed, a valuable episode illustrating the fickleness and the wild violence of the populace in France during this terrible time; while in the midst of it all there was every now and then an outbreak of genuine French *bonhomie*, when the boys persisted in singing "Rule Britannia" and "Dulce Domum" day and night, and when the *canaille* were actually tickled at the sight of the young scapegraces flouting and making game of their professors, although a sudden caprice of the Government might at any moment have sent them off in a body to the guillotine.

Mr. Ward writes in a quiet, unpretentious way. Whether he has made the most of his subject may be doubted, but his book is not, we apprehend, intended for the general public so much as for the favoured few who belong to the inner circle of "Edmundians." By them it will be regarded as a precious possession, and will greatly tend to stimulate their *esprit de corps*. Perhaps some of them will regret that among those thirty-two who ran the gauntlet and got home at last Daniel O'Connell did not happen to be one. Had he remained a few weeks longer at Douay their number might have risen to thirty-three.

*Science and a Future Life.* By F. W. H. Myers. (Macmillan & Co.)

In one respect this is a disappointing book. From its title and from its author's well-known devotion to the study of "psychical" phenomena, it might justifiably have been expected by a world eager to know the worst as to its future state that Mr. Myers, if not as yet prepared to formulate his theory, would at least indicate the results attained so far by his investigations of ghost stories and second sight. As a matter of fact, except for a few dark hints that occur in most of the essays now published together, the first is the only one that deals with the subject indicated by the title. The others are on 'Darwin and Agnosticism,' on 'The Disenchantment of France,' on 'Tennyson as Prophet,' on 'Modern Poets and Cosmic Law,' and on the late Duke of Albany. Except for the last essay, which seems rather out of place in the collection, there is a certain connexion of ideas and unity of purpose apparent throughout the book which warrants the juxtaposition of

the different essays. To put it shortly, the most salient feature of the book as a whole may be described as an attempt on the part of the author to indicate the characteristics of modern pessimism and to suggest some considerations which may counteract it. But though this is the impression which one derives from the essays as a whole, there is nothing particularly controversial or conclusive about them, and they read rather like suggestions thrown out than as fully thought-out productions. The impression is, perhaps, partly due to the able author's style: he seems occasionally to lose himself in labyrinths of language, and, slightly to vary one of his own phrases in a former series of essays, to shroud in long-drawn-out sweetness the uncertainty of his mind. A passage like the following, for example, is a cloak rather than an illumination to thought:—

"Let us take a middle term, and speak of the *interaction* or *interpenetration* of the two worlds. If we believe that a spiritual world has in any way been manifested to mankind, we must suppose that mankind has in some way been perceptible to that world as well. There will, therefore, have been *interaction* between the two. Or the word *interpenetration* will include both—nay, manifest *interaction*, and also those vaguer intimations of something far more deeply interfused, which we cannot afford to despise, though we must not put them forward as evidence for a possibly demonstrable cosmic law."

This fault of obscurity, due to excessive multiplication of words, is a distinct disadvantage to these essays, and makes Mr. Myers's points at times difficult to seize. Perhaps the best way of criticizing the book will be to attempt to summarize, in a necessarily incomplete manner, the results which may be gathered from the essays as a whole.

At the root of modern pessimism, as Mr. Myers points out, lies the disbelief in immortality. Even granting a perpetually progressive advance both morally and physically for the human race, or the arrival of some Utopian age such as Mr. William Morris foreshadows, when no further progress will be needed, in either case the grounds for pessimism will not be removed. In the former case optimism could only be of the bastard kind proposed by the Positivists, whose pseudo-immortality is happily characterized by Mr. Myers as "the grin without the cat": for even strenuous work, Mr. Huxley's palliative, is not a real remedy for reasoned pessimism; it merely silences pessimism by giving the workers no time for inquiring if they are happy or not. This truth is well brought out in the eloquently pathetic passage which closes the Romanes Lecture of this year, and which may be quoted as the strongest possible example in support of Mr. Myers's view:—

"But if we may permit ourselves a larger hope of abatement of the essential evil of the world than was possible to those who, in the infancy of exact knowledge, faced the problem of existence more than a score of centuries ago, I deem it an essential condition of the realization of that hope that we should cast aside the notion that the escape from pain and sorrow is the proper object of life. We have long since emerged from the heroic childhood of our race, when good and evil could be met with the same 'frolic welcome'; the attempts to escape from evil, whether Indian or Greek, have ended in

flight from the battle-field; it remains to us to throw aside the youthful over-confidence and the no less youthful discouragement of nonage. We are grown men, and must play the man

—strong in will  
To strive, to seek, to find and not to yield,  
cherishing the good that falls in our way, and bearing the evil, in and around us, with stout hearts set on diminishing it. So far, we all may strive in one faith towards one hope:—

It may be that the gulfs will wash us down,  
It may be we shall touch the Happy Isles,

—but something ere the end,  
Some work of noble note may yet be done."

Nor does Mr. Morris's Utopia seem much more hopeful: we shall be left, in Mr. Myers's words, "with the decorative arts, open-air exercise, and an abundance of beautiful and innocent girls. The future of the human race, in short, is to be a kind of affectionate picnic." Besides, it must be remembered that these are the two most favourable hypotheses. There remains the gloomy possibility at which Mr. Myers hints in words that are almost an echo of equally gloomy vaticinations recently expressed in Mr. Pearson's and Mr. Balfour's books—that progress in scientific discovery at least must soon come to an end, not because there will be nothing more to discover, but because our means of discovery have in some cases almost reached their theoretic limit. The only true antidote to this pessimism, bred of materialism, is to be found, as it seems to us the essayist rightly contends, in an insistence on the spiritual side of human nature, such as was the constant burden of Tennyson's poetry, for from this follows a belief in man's immortality, unless the absolutely unscientific creationist theory be adopted. Equally important is his reminder that the practical utility of such a belief is no argument for its truth, though it may be doubted if the attempt to support it by telepathy and ghost stories is the true way of ensuring its credibility.

The most interesting essay in itself is that on 'The Disenchantment of France,' in which the symptoms of religious, political, sexual, and personal disillusion of Frenchmen are very fairly stated, and the best hope for their regeneration is naturally found in the Société de Psychologie physiologique. Where we should venture to think that Mr. Myers has been over-hasty in generalization is in assuming that the symptoms of decay in France must necessarily be repeated in other countries. It is, no doubt, to some extent true that France is merely "the most sensitive organ of the European body politic," and that her experiences of to-day are commonly the experiences of other countries to-morrow; but surely there are special circumstances accounting for much of what is going on in France to-day which are not applicable elsewhere. The real reason why the France of to-day has become so hopelessly *blasé* and cynical is due principally, it would seem, to the suddenness of her release from the leading-strings of despotism and superstition, and to the premature debauch of licence in which she indulged. In other countries the emancipation has been as complete, but it has been effected more gradually and deliberately; at no time have other countries been to such an extent drunk with liberty, so that there is the less danger that the lassitude of France should overtake them. At any rate, in England

there seems little prospect at present that the ideals of a Des Esseintes will supersede those of Browning's, of Tennyson's, or of Mr. Meredith's heroes.

*Outlines of Roman History.* By H. F. Pelham, M.A. (Percival & Co.)

Most students of ancient history in England are well aware of Prof. Pelham's unique qualifications for writing a history of Rome, and have been deploring for the last ten years the non-appearance of the great work on which he is known to be engaged. They will look upon the present little volume as an earnest for the forthcoming issue of the larger book, and trust that its advent may not be long delayed.

The 'Outlines of Roman History' now before us is neither a school history of Rome, nor a sketch of the Roman constitution, nor a chronological analysis of Roman annals. It is rather a commentary on the main features of Roman history, intended primarily for those who possess the somewhat loose and fragmentary knowledge of the subject that remains with the man who has had an ordinary classical education, but has never made himself a specialist; who remembers Marius on the ruins of Carthage, or Cæsar at the Rubicon, but never casts an eye on the 'Corpus Inscriptionum' or Mommsen's 'Römische Forschungen.' We can imagine no book more suitable for the purpose of forming a lucid and logical idea of the development of Roman history, out of the vague memories that most men preserve from their schooldays. Prof. Pelham has arranged the whole series of events from the earliest days of Rome down to the fall of the Western Empire in 476 (if that phrase is still permissible) in one clear and even sequence. He has not—like most English historians—stopped short at the battle of Actium or the death of Tiberius Cæsar, as if the doings of the empire were less important in the history of the world than those of the republic. Nor has he disdained to give us an adequate account of Rome's earliest beginnings, or abandoned the whole period before the fourth century B.C. to the mythologists. It is true that three quarters of the book are devoted to the times between the tribunate of Tiberius Gracchus and the fall of Nero, but both the introduction and the sequel are drawn out on an adequate scale. The first three chapters, indeed, which cover the origins of Rome, are among the best in the book, and show how much can be recovered from the mists of tradition by the aid of recent archaeological research, both in the way of excavation and in that of using the comparative method for the study of constitutional details.

The special excellence of this book, as would be guessed by any one acquainted with Prof. Pelham's methods of teaching, lies in the constitutional side of the history. Not only is he well versed in all the latest controversies on vexed points of the Roman political system, but he is always ready to support his views by an adequate citation of authorities. English readers have so long suffered from the paucity of references in the universally employed volumes of Mommsen that they must feel a special gratitude for the very full and sufficient

notes in which Prof. Pelham sums up the balance of opinion on each point. Some of his decisions will be new to many students; for example, his conclusion that Sulla did not formally confine the magistrates of the year to urban duties, but that practice and convenience were alone responsible for the custom. The account of the exact order and details of the legislation which undid the agrarian reforms of Tiberius Gracchus is another point where the ordinary views have not been followed.

The chapters dealing with provincial administration, which collect in a most moderate space an enormous amount of information, much of which is new material drawn from inscriptions, deserve particularly high praise. This is especially the case in the one dealing with the provinces under the empire, where several points will be found new even to those who have thoroughly digested Mommsen's last volume.

After doing full justice to the numerous excellences of Prof. Pelham's book, a critic is bound to point out a few blemishes. The greatest is that the work is curiously wanting in proportion to scale. Some most important episodes are passed over in a few lines, while others, not a whit more noteworthy, fill many pages. It is not that military things are sacrificed to constitutional, for in some parts of the book wars are related most excellently and at great length. But how are we to reconcile the proportion of space which allots just seven lines to the whole history of the invasion of the Cimbric and Teutonic, while the Armenian campaigns of Lucullus fill five pages? The latter expeditions had no permanent influence for good or evil on Roman history; the victories of Marius, on the other hand, saved Rome from imminent destruction, and created the first of those professional armies which were to upset the republic. Again, Cannæ and the surrender at the Caudine Forks are each disposed of in a single line, without a word of explanation or description, while Antony's futile invasion of Parthia occupies two pages. But it might be urged that Cannæ, the Caudine Forks, and Aquæ Sextiæ were all military events, on which an "Outline History" has no need to enlarge or to comment. Such an excuse, however, cannot be urged when we find the last political efforts and the death of the elder Gracchus compressed into the phrase that "he lost his life in an attempt to make good one of the weak points in the tribune's position, by securing his own re-election for a second year." Such a meagre statement expresses neither the designs of Tiberius nor the terror and excitement among his enemies which led to his sudden and tragic end.

A word of disapproval must be added for the maps which are inserted in this book; their general design is good, but they are full of erroneous details. Take, for example, Map ii., the Roman Empire in A.D. 134. We find in this the kingdom of Numidia represented as only one-third of its real size at the time, the boundary given being that of the imperial province of Numidia in the time of Augustus, not that of the kingdom of Micipsa in 134, which extended 400 miles more to the west than the map allows. We also find all Spain marked as fully subdued Roman territory,



while, as a matter of fact, some of its north-western districts were first thoroughly conquered by Julius Caesar, and others remained unsubjugated till the time of Augustus. Again, Cilicia is not marked as part of the kingdom of Syria, which retained control of it for forty years after the date 134, but is coloured as a separate state allied to Rome. No notice is taken of the possessions of the kings of Pergamus beyond the Hellespont, nor are the boundaries of the Pergamene kingdom in Asia given correctly; not less incorrect are those of Pontus and Paphlagonia. Map iii. is equally bad; its chief offence is that it entirely misrepresents the shape of the province of Cilicia (or Cylicia as the map-maker prefers to call it) in n.c. 49. It included not only the plains of Tarsus, south of Taurus, but the greater part of Lycæonia, Phrygia, and Pisidia, north of the mountains; all these latter districts, however, are here described as "allied states" by being coloured pink instead of red.

A little more care might have been devoted to the proof-reading of the book. "The headlong Aius," on p. 12, will puzzle many students before they recognize that it means the Anio. "Pollo," governor of Spain, on p. 329, needs an *i* to make his name complete. "Eposedia" on p. 238, in two places, should be *Eporedia*. "Lacus Nendrensis" is also a curious slip for *Nemorensis*.

These minor errors can easily be remedied in a second edition, and when it appears we trust that several slight alterations in the relative scale on which events are treated may also be made. But even without such changes the book remains one that every student of Roman history must buy and digest, or find himself left behind the times, for as a commentary it is quite indispensable.

#### NEW NOVELS.

*The Fate of Sister Jessica, and other Tales.* By F. W. Robinson. 3 vols. (Hurst & Blackett.)

In invention, as in humour and pathos, Mr. Robinson shows no decadence in these volumes. It may be said, indeed, that, both in characterization and in method of presentation, some of these stories are in his best manner. This is especially so in regard to the more realistic ones, such as 'Jenny's Girl.' In photographing the street Arab of London he has no surviving equal. Indeed, the only writer of recent times with whom, as a realistic painter of the *proletaire*, he can be compared is the late Léon Cladel, who, in the deepest sense, was far more of a realist than such novelists as Zola. And never did that writer paint so vital or pathetic a portrait of a street child as that which Mr. Robinson gives us in 'Jenny's Girl.' We are tempted to quote the first meeting of the grandfather of Jenny's girl, James Spurway, watchman, with the child of the lost daughter whom his own severity had driven from her country home upon the streets of London:—

"James Spurway, though he would not have cared to confess it, had been asleep—dozing quietly at his post, and actually dreaming of his daughter Betty's cottage in the country—down at Elton in Hunts—a three-cornered little place, to which he journeyed once a year at Bank

Holiday time, when trains were extra cheap—and he woke up with a jump and a shiver at finding this black shadow of a girl between him and the fire.

"Hullo, there! what are you up to now?" he asked, roughly.

"The girl sprang aside in her turn, put her foot down, turned round, and looked at him.

"It's all right, old 'un,' she said. 'I was on'y havin' a bit of a warm afore starting off ag'in. It don't hurt you, I s'pose?'

"Who said it did hurt me?" snapped Mr. Spurway.

"I ain't a-robbin' you much, am I?'

"Not if you ain't been after them candles again, you young hussy," he said, suddenly remembering her first offence, and how deeply she had aggrieved him. 'I saw you a couple o' nights or so ago a-sneakin' my candle fat, didn't I?'

"Did you, though? Well, you see, old 'un—"

"Don't you keep calling me old 'un,' said the caretaker, who was evidently punctilious on this point; 'you know better than that, I suppose?'

"I ax your parding, Mr. Watchman—if so be as it makes you shirty-like—but I'll tell you all about it. It wasn't to fake myself up a bit, you see, I sneaked the fat. I wasn't going to a heaving party, or any beno of that sort—it was jest to cure the wind."

"What are you talking about?" growled Mr. Spurway.

"Not wind on the chest. I don't mean that, old 'un—but the wind in this blessed street, which won't keep a gal's hair straight when it's as long as mine is. Look here, now, how it blows about, and it's nuffink to last Tuesday's wind. That was all over the shop, and it seemed to come out of all those beastly holes you've been a-digging—that did. But just look here."

"And off went the child's bonnet, and sure enough a mass of tangled hair was caught by the breeze stirring in Wheatsheaf Street that early morning, and streamed from her head, as the great flame of fire from the upright gas-pipe was streaming further down."

The more humorous stories are equally effective. 'The Extra Turn' is a playful satire upon a curious craze, or rather affectation of a craze, which seems to have been mainly created by a few magazine writers, the craze for the vulgarity of the cockney music-hall. The *prima donna* of Covent Garden having grown pensive, as the continental singer is apt to do, over this inscrutable craze, contrives, as an unrecognized substitute for the famous Tottie Boomerang, to sing at one of these homes of British bad taste. She is very naturally and very appropriately hissed from the stage by such an audience, and insulted as a bad singer. Tottie herself is charmingly delineated, as indeed are all of Mr. Robinson's characters in this line of life. The ballet-girl has always been a favourite study with this writer, but the two friends, Sally Choppins of the Royal Burmese Theatre and her friend Susy, are certainly Mr. Robinson's best studies in this line. They figure in a story called 'The Claw of a Lobster,' a story in which fun and pathos are admirably mingled. 'Two of a Trade' is a story of two competing costermongers whose rivalry began in the alley in which they lived as children, and ran through their lives, a rivalry by means of which they contrived to ruin each other in every kind of competition. The account of their meeting at last as old men in the workhouse to which each had driven the other, and their

becoming intimate friends there, where no competition in the sale of fried fish was possible, is full of that whimsical humour which is one of the characteristics of this writer. Another admirable example of Mr. Robinson's mastery over the comic novelette is 'The Hornbuckle Legacy.' The less satisfactory stories in the collection are the more sensational ones, such as 'A Red Light on the Hills.' The story which gives the title to the volumes, 'The Fate of Sister Jessica,' scarcely deserves its place of honour.

*Mrs. Finch-Brassey.* By Mrs. Andrew Dean. 3 vols. (Bentley & Son.)

A good beginning to a novel is much, if not everything: even the mediocre novel is greatly helped along if its author have but been fortunate enough to start well. Mrs. Andrew Dean's 'Mrs. Finch-Brassey' is more—a great deal more—than mediocre, and it opens uncommonly well, though we have an idea that the three-volume novel is not the style best adapted for the display of the high qualities belonging to the author of 'Isaac Eller's Money'—to mention a former and most pleasing tale. The conception of the principal character is of a fresh, actual, and cleverly contrived individual rather than of a type of womanhood. She is a thoroughly disagreeable personality, with just enough contradictions and complexities to suggest a genuine piece of human nature. Her tricks of manner, her appearance, and the ugly revelations of inner characteristics, have evidently been taken from life. On the whole, the drawing is admirable and, to a certain point, well sustained, though one feels that towards the end a tendency to "pile on" and to overdraw gets the upper hand, and rather mars the effect. The simple, genial atmosphere of Whincliffe, which even a Finch-Brassey may not "utterly abolish or destroy," is humorously and charmingly given. At times, too, clever and striking generalizations refresh the reader. Amongst the pleasing and amusing varieties of character, the amiable bore, the brother of the Finch-Brassey, takes a good place. The story is in the North Country, all among town and county folk. Several nice girls make us feel that on the whole Mrs. Dean succeeds better with them than with men—at least, Stephen and Joe seem to us wanting in strength and interest. The ins and outs of the grammar-school intrigue are a little flat and forced—just a trifle like Mrs. H. Wood in her management of "local interests"; and the unsuccessful matrimonial ruse of Mrs. Finch-Brassey is unconvincing—perhaps somewhat out of tone. In spite of trifling awkwardnesses of construction, in which the preposition to plays a rather inelegant part, one has really nothing but good to say of a story set in such vivacious and pleasant lines.

*Who Wins, Loses.* By Sophia Mary Locke. 3 vols. (Bentley & Son.)

MISS FLETCHER is a prominent figure in "smart society," where she is much respected and loved by certain families, though she makes many enemies by her invincible habit of interfering and giving gratuitous advice. She is the real heroine of 'Who Wins, Loses,' though a good deal of interest

centres about Gerald Legh, a wild youth for whom she feels an almost maternal affection, and who listens to her words when every other influence fails. He is a weak person with a certain fascination of manner that arouses more affection than better qualities in worthier men; his character and his relations with Miss Fletcher are most cleverly drawn. Miss Fletcher, as revealed in her own narrative, is an interesting character, and though her inveterate meddlesomeness and self-complacency occasionally annoy the reader almost as much as they did her victims, one feels much sympathy with her, and her punishment certainly more than atones for her failings. The book suffers from undue length, caused partly by irrelevant incidents, partly by otiose talk; all that was worth telling could easily have been compressed into two volumes; also the machinery of the story is rather clumsy at times; the character of Mamia, for example, is exaggerated to suit the narrative, and the incident of Alix is very improbable. Still the character of Gerald Legh and the quiet humour of Miss Fletcher's self-revelation show that Miss Locke possesses no uncertain grasp of the true method of fiction, which besides the present achievement promises well for the future.

*Baron Montez of Panama and Paris.* By A. C. Gunter. (Routledge & Sons.)

THERE is plenty of adventure and excitement in 'Baron Montez,' Mr. Gunter's new novel—more, perhaps, than in some of his other stories, which, to a few folk, seemed to make a somewhat unaccountable stir. It is a tale of plot and incident covering the rather lengthy period contained between the years '56 and '92. The chief feature of general interest is the great Panama Canal scheme. The speculation, intrigue, and treachery that centred round it and culminated in the present aspect of French affairs are woven in with the course of the story. For particulars it depends on the villainous plots, financial and other, of the "every nation" man who gives the book its name. The author has no style to speak of, and little idea of composition or presentation of situations; yet one feels an interest both in what happens—and a good deal does happen—and in the characters and proceedings of those who do and those who suffer. A cosmopolitan flavour hangs over it all as regards language and people. The author has a weakness for certain continental words and American expressions also—*petite* is a favourite word; he talks of *petite* gossip, figures, slippers, repasts; and, on one occasion (probably a misprint), of a *petite* supper! "Faultless evening dress," "locate," and ten pieces for the renowned thirty pieces of silver also occur; but none of these things matters in this sort of story—a story sure to be looked on by many as a spirited and stirring one.

*'Twixt Two Eternities.* By Mrs. Knight-Causton. (Routledge & Sons.)

WHY 'Twixt Two Eternities' should have been so named is for others to decide; we only know that the reading of it seems to last, if not an eternity, a weary enough while. No single person of all the aristocratic company who move through its pages even begins to be a human being. The

atmosphere, supposed to be what certain Americans still call "high toned," is simply nowhere; of genuine fancy or romance there is also not a scrap. The conversation, correspondence, and demeanour of these people are incredibly unlike reality of any sort or kind. Yet compared with Oliver de Winton, the priggish hero of one of the dullest novels on record, these waxwork personages are almost alive. Also, incredible as the statement appears, Oliver himself assumes some semblance of reality by the side of a certain Scotch gardener, one McFarlane, with his aspirates all astray, and lips charged with every colloquialism most abhorrent to the idiosyncrasies of the Scots tongue.

*His Heart to Win: a Love Story.* By Curtis Yorke. (Jarrold & Sons.)

WHEN it is noted that 'His Heart to Win' is "a love story," one should be prepared for more "ups and downs and ins and outs" than may be quite agreeable. As such things go, however, the story is not bad. That the writing has little distinction should surprise no one, seeing that books are many and "quality" not precisely as common as blackberries. If any particular stamp is apparent, it seems to be of an insular rather than an original character. One is vaguely reminded of heaps of stories written, presumably, for the "young mind." The ungoverned, noisy, but, on the whole, decent and healthy British family is once more presented. The amount of violence and "fist-cuffing" is surely excessive considering the carefully set down ages of the young people. Out of eight or nine principal persons seven at least have "tempers"—peppery, sulky, violent, but in every case "bad." Yet even with these premises it is unusual, we believe, for English lads of the mature ages of nineteen and seventeen to indulge, in earnest, in mutual head-punchings and black eyes in their own back gardens; or if they do, the interposition of a small female cousin seems out of place. Of the gun accident, generally inevitable in this sort of book, we need only note its more than common futility. Yet the early part of the tale pleases one better than the rest, or at least as well. Later on a "nice young thing," named Mollie, is won without much wooing by a disappointed, unappreciative gentleman, named Dorian Keith. A life of poverty and struggle unexpectedly sets in for the pair; in it the husband plays a poor part, but at length learns to love his wife. This portion of the story is not presented in a very amusing manner. An English novel never does seem, somehow, the right place for situations of the kind, even when set forth in unimpeachably British fashion; they are generally dreadfully dull, to say nothing of their morbidity.

*Men and Men: a Love Story.* By V. S. Simmons. (Osgood, McIlvaine & Co.)

INTERNAL evidences point irresistibly to an American authorship of 'Men and Men,' which is one of the vaguest and haziest pieces of impressionist romance imaginable. In dealing with artist life in Paris the writer displays some ingenuity in skating on rather thin ice. For the rest, the story introduces us to a number of unconvincing characters and an anæmic heroine,

whose genius for indecision puts her outside the pale of average sympathy.

#### BIBLIOGRAPHICAL LITERATURE.

*The Great Book Collectors.* By Charles and Mary Elton. (Kegan Paul & Co.)—The history of the great book collectors, which fitly forms the first instalment of a series of "Books about Books," appears almost too large a subject to be adequately treated in a small compass, but the authors have succeeded in producing a most interesting volume. Beginning with classical times, when book collecting was more limited, and every book in one way "unique," we come to the early book collectors of our own country, Columba and Egbert and the great Richard of Bury. Petrarch, as is fitting for so great a collector, has a chapter to himself, and is followed by Duke Humfrey, the founder of the library now known as the Bodleian. As becomes an Oxford man, Mr. Elton gives a very full account of the early years of that library, of its foundation by Duke Humfrey and its restoration by Sir Thomas Bodley, and of its various bequests from great collectors. The Cambridge University library, on the other hand, which unfortunately has had no historian to do for it what Mr. Macray has done for the Bodleian, is dismissed with half a page, although the continuity of its existence from the fifteenth century is unbroken. The notices of later collectors are of necessity shorter, but much very curious information has been collected together. The number of French bibliophiles of whom accounts are given is naturally large, since so much has been written in France on the subject, but the English are not on that account neglected. The authors have certainly made a highly readable book and formed a good groundwork for future writers on the subject. We could have wished for a little more detail on the libraries themselves, on the binding affected by particular collectors or the mottoes they wrote in their books. This last point is well worthy of particular attention, for many collectors, especially early ones, were in the habit of writing a motto in their books, but not also putting their name. There are several annoying misprints scattered through the work: we find, for example, the celebrated calligrapher Jarry spoken of as Jany, and the same error finds its way into the index; but with the exception of a few such mistakes, the volume is accurate and is certainly useful.

*Catalogue of St. Paul's Cathedral Library.* By W. S. Simpson, D.D. (Stock.)—Dr. Simpson has chosen a somewhat misleading title for his volume, since it is a catalogue of only two divisions of the large library of over twenty thousand volumes. One division contains the Bibles, liturgies, and rare theological books; the other the extensive collection of books relating to St. Paul's and local topography, which has been almost entirely brought together by Dr. Simpson's untiring exertions. Among the theological works the most interesting are the series of early editions of the New Testament, beginning with that extremely rare edition printed about 1525 by Peter Schoeffer, of which only one other copy is known. There are also a number of Sarum service books, several of them of considerable rarity, among which are four Marian Breviaries. It is worth noticing that these seem to have escaped the attention of Henry Bradshaw when he was compiling that wonderful bibliography and list of copies prefixed to the edition of Wordsworth and Proctor. The local books are to a great extent more interesting from their position than from their individual merit or rarity, but they form a valuable mass of material for the future historian of the cathedral and its vicinity. Dr. Simpson has wisely added to this portion a list of "Desiderata," and though it is hardly to be expected that any collector will come forward and present such rarities as the 'Traduction and Marriage of the Princess Katherine,' printed by Pynson,



or the 'Sermo in Die Innocentium' of W. de Worde (of which the only available copy was sold the other day), still no doubt many collectors would be willing to present tracts, not of much individual rarity, but still of considerable value as assisting to complete the series. The arrangement of the books in the catalogue seems rather arbitrary and in some cases unreasonable; why, for instance, is the *Sarum* under one heading and the *Prymer* under another? However, these are but small blemishes in a book which will be undoubtedly of use to many.

*An Historical Sketch of Bookbinding.* By S. T. Prideaux. (Lawrence & Bullen.)—Those who had the privilege of seeing the choice collection of bookbindings exhibited at the Burlington Fine-Arts Club in 1891 will probably remember the excellent catalogue which added so much to the success of the exhibition. As this catalogue was privately printed, and therefore inaccessible to the public, Miss Prideaux has wisely allowed her preface to be reprinted in a separate form. To the original work certain additions have been made, and the volume now forms an excellent guide to any one who is anxious to study the subject. It begins with an introductory chapter by Mr. E. Gordon Duff, who has brought together a good deal of information on a subject which has been as yet little studied. Then follows the history of gilt binding from its rise in Italy at the close of the fifteenth century down to the days of Roger Payne and Charles Lewis. Miss Prideaux has treated her subject in a clear and practical manner, and gives, for the first time in an English book, an adequate account of the technical differences in different styles of binding. It is to be regretted that more space was not allotted to the English bindings of the sixteenth and seventeenth centuries, which are often of the greatest beauty. So much has been written in France about the history of French binding that it has become the custom to speak of binding as essentially a French art, and this feeling is kept up mainly by our having no good book on our native binding, so that any one who is studying or writing on the subject, and who has not the leisure or the patience to work from the bindings themselves, must necessarily derive most of his information from French treatises and thus countenance the neglect of English efforts. At the end of the book the author has wisely reprinted the documents relating to the early history of the craft, and has also added a very copious bibliography, so that the work forms an excellent handbook on the subject of historical bookbinding.

*Transactions of the Bibliographical Society.* Parts I. and II. (Published by the Society.)

—The Bibliographical Society, which was founded last year, has now made a beginning with its publications, and issues the first five papers read at the meetings printed in full. Of these the first four—the inaugural address, by the President; 'On the Present Condition of English Bibliography,' by Mr. H. B. Wheatley; on 'Method in Bibliography,' by Mr. F. Madan; and on 'Incunabula,' by Mr. S. J. Aldrich—are all treated in the widest manner, and contain little practical information, though they hold out promises of monumental work in the future. The fifth paper, on 'The Iconography of Don Quixote,' by Mr. H. S. Ashbee, is an interesting and useful piece of work on a special subject. As the Bibliographical Society will, no doubt, in the future exert some influence over English bibliography, it is as well that its aims should be clearly defined at starting and the methods by which they are to be realized fully explained. Two objects are at present before the Society: to form a supplement to Hain's 'Repertorium Bibliographicum,' or produce a new edition of it; and to form a complete bibliography of English literature. Both these works, when completed,

would be of very real use, but the more important question is—can they ever be completed? At present the Society seems to waver between large works done badly or small works done well, though there should be no question as to which are the more useful. The main reasons of such a society should be to encourage special inquiries, and to publish monographs which from their limited circulation would hardly make them a successful speculation for a publisher, and would therefore remain unprinted. No solid achievement is possible without a solid foundation; and without the special parts being carefully studied no large bibliography of any use can be compiled. In conclusion we might advise the Society to look at the quiet work being done by the Edinburgh Bibliographical Society, and to notice its excellent methods for helping on the individual efforts of its members.

*Book-Plates.* By W. J. Hardy. (Kegan Paul & Co.)—The collecting of book-plates, if we are to judge by the number of books on the subject which have appeared lately, seems to have become extremely popular. Quite recently we noticed two works on the subject, and now a third, forming the second volume of the series of "Books about Books," is before us. Mr. Hardy does not limit himself to any country in particular, but furnishes a general survey of the growth of this particular form of mark of possession in all times and places. It is a pity that with book-plates are not included the armorial stamps on the exterior of volumes; they are practically the same thing, and can be studied in exactly the same way. In England they occur at a much earlier period than book-plates, as early as the fifteenth century, and several of them are most interesting heraldically. Mr. Hardy has not brought forward much new information; but he has done much to bring together what was before scattered through a number of books and magazine articles. The subject of classification and arrangement is one on which opinions differ greatly, and in this the author has followed Lord De Tabley, wisely no doubt, for when once a system of nomenclature has become generally used it is worse than useless to try to change it without good reason. The illustrations, chosen for their teaching rather than their beauty, are well selected and serviceable additions to the explanations; indeed in one case, on p. 68, the author's description of a plate is wrong, as may be seen by referring to the facsimile of the plate opposite. Some notice might be taken of the inscriptions which are occasionally, though rarely, found stamped by hand in books. An early foreign example is in the University Library, Cambridge; and a curious English specimen, of probably the sixteenth century, asking the reader, in two lines of Latin verse, to restore the book to Robert Tregonwell, is rudely printed in red ink in a fifteenth century book in King's College, Aberdeen. When so little that is new is seemingly left to be discovered on the subject of the book-plate proper, some of these nearly connected subjects might well repay a little study.

*Contributions towards a Dictionary of English Book Collectors.* Part IV. (Quaritch.)—The fourth number of the 'Dictionary of English Book Collectors' contains eleven names, the majority being of the eighteenth century. The only article which runs over one leaf is the account of the celebrated library collected by William Beckford. It is unfortunate that a work which promised so well should now have gradually deteriorated into a rather vulgar advertisement of "the publisher of our 'Dictionary of Book Collectors.'" If the work were in any way adequately carried out, it would be a valuable addition to our bibliographical books; as it is, it falls very far short of its first promise.

MR. CHARLES WELCH has reprinted with additions the paper he read before the Library Association some four years ago on *The Guild-*

*hall Library and its Work.* It will give the general public some idea of the working of the library.

*A General Catalogue of Books.* By Bernard Quaritch. Part XVI. General Index. (Quaritch.)—Mr. Quaritch has done well to publish an index to the six volumes of his 'General Catalogue.' It does much credit to its compiler, Mr. Thorogood.

#### ANTIQUARIAN LITERATURE.

*Descriptive Catalogue of the Charters and Muniments of the Lyttelton Family.* By I. H. Jeayes. (Clark.)—Although such volumes as this can appeal to the student only, they will be prized by him as invaluable aids to the study of genealogy and local history, and we can heartily join in the wish expressed by Mr. Jeayes that the example set by Lord Cobham in having this catalogue compiled and published may be widely followed. Relating mainly to certain Worcestershire manors, these evidences are of small general interest, but some are of value for their autographs. One, for instance, bears the signatures of the members of the Cabal ministry, and two others those of "Amye Duddley," being, according to Mr. Jeayes, "the only known deeds" bearing the signature of the famous Amy Robsart. We also note a signature of Richard, Duke of York, in 1448, interesting as dating from the period when such signatures were first, we believe, coming into use. We are very glad to see that Mr. Jeayes gives us all the field-names occurring in these documents, and we may call attention to the curious term "diets" for a local measure of land. The introduction deals chiefly with the descent of the manors mentioned in the deeds. Mr. Jeayes will find, we think, that Rose, the unidentified wife of Simon de Frankley, was a daughter of Ralph de Cheyneydedut (according to a roll of 1230). An interesting deed, which he has selected for printing in full (p. 115), contains a passage which has puzzled him: "Videlicet ad scutagium, viginti solidorum sex denarios [sic]." The meaning is quite clear when the sentence is rightly punctuated, viz., "Ad scutagium viginti solidorum, sex denarios." This was a normal formula for the fortieth of a knight's fee. The book, we should add, has a copious and useful index.

*Calendar of the Patent Rolls, 1281-1292.* (Stationery Office.)—We have already had occasion to praise this noble series of calendars, which, beginning with the Patent Rolls of Edward III. and the Close Rolls of Edward II., has now extended to the reign of Edward I. In this case, however, the calendar commences in 1281, and not at the beginning of the reign, doubtless owing to the existence of a piecemeal, and now abandoned, calendar for the earlier years of the reign in stray reports of the Deputy-Keeper. Mr. Maxwell Lyte deserves congratulations on the high character of these calendars, which speak well for the efficiency of his staff. To one improvement we would draw attention, especially as it is not mentioned. We have pointed out, in dealing with these volumes, the need of some such guide to their contents as would be supplied, in default of an introduction, by a good *index rerum*. This has been done in the volume before us, and such entries as those under "towns" and "jurisdiction" will be found invaluable. As usual, the rolls throw much light on trade and finance, while the pardons and other documents illustrate the disorders and crimes of violence then prevalent, and the letters of attorney and protection illustrate the movements of the magnates. Several entries, as might be expected, relate to Wales, and its marches, and in the *amobragium* we find a reference to the Welsh *amobr*, the equivalent, roughly, of our English *merchet*. The joint family holding of Wales is also found in the case of the son of Madoc "et participes suos," heirs of Owen,

son of Meuric. In calendars of this character the most important feature is the index, which here occupies 180 pages out of the 700 which compose the volume. It is difficult to speak too highly of the care and labour expended on it by Mr. Black. The identification of place-names alone entails incredible toil. We have noticed, of course, such occasional slips as "Baskerville" for *Bocherville* in Normandy, and "Castle Hitchingham" for *Cast'e Heddingham* in England, while O[liver], Bishop of Lincoln, who occurs on p. 520, is there indexed as "London, O. bishop of." But we only mention these trifling slips to show that we have critically examined Mr. Black's work.

*Yorkshire Inquisitions of the Reigns of Henry III. and Edward I.* Edited by William Brown. Vol. I. (Yorkshire Archaeological and Topographical Association.)—The volume before us is the twelfth issue of the "Record Series" commenced by the Yorkshire Archaeological and Topographical Association eight years ago. We have from time to time as they appeared drawn attention to the earlier publications of this important society. With the exception of the books of the Surtees Society, which are on a somewhat different plan, we know no other series of materials for history relating to any part of England which is so well calculated to satisfy the rigid demands of the higher historical scholarship of our time. When this book first came into our hands we thought that we had detected a slip on the title-page. Surely, we felt, the documents here calendared should have been called *Inquisitions Post Mortem*, as were those in the catalogue of the reigns of James I. and Charles I. issued by this society in 1885. The preface shows that, like other hasty critics, we were ourselves in error. The greater part of the volume, it is true, is occupied by inquisitions taken on the deaths of tenants *in capite*; but there are others of persons who did not hold direct of the king. This came about in various ways, as when a forfeiture had occurred, or when an estate was in the king's hands on account of the infancy of the heir. As well as the post mortem inquisitions there are some documents of another type, which are known to legal antiquaries as *Inquisitiones ad quod Damnum*. In the reign of Edward II. these begin to form a separate series; but during the years covered by the present volume the two classes of documents were arranged in one series. The *Inquisitiones ad quod Damnum* were taken for the purpose of discovering whether the Crown or the subject would suffer, or had suffered, damage by something proposed to be done, or by acts that had already taken place. Mr. Brown points out that, as the answers to these inquiries were almost always favourable, it is not likely these inquisitions would be prayed for unless the person in regard to whom they were made knew that he had a strong case. In this he is certainly right as a general rule; but the results of these inquiries were not always in favour of the applicant. We have seen documents of this character, of a somewhat later date it is true, where the finding of the jurors was adverse. Some of these records are of great use for the purposes of the local historian. There are several relating to Scarborough, which, so far as we can call to mind, have not been printed before. For example, there is a survey of the castle made in 1260, which indicates that several parts of it were in a condition little short of ruinous. This the editor attributes to the bad government prevailing during the long reign of Henry III. Probably this is to a great extent true, but some of the defects may not unreasonably be attributed to damage resulting from warfare. For purposes of social and industrial history there are many things in this volume of great value. The *Inquest Post Mortem* on William de Fortibus, Earl of Albemarle, the writ of which bears date August 1st, forty-fourth of Henry III., is especially important, as it contains an extent of the manor of Pocklington

and Wythorens—the Withernsea of the directories—as well as other large tracts of land. We should be glad if we could transfer to our pages a large portion of this record, so many facts does it contain which throw light on the ways of the various classes which lived on the land in the thirteenth century. In Pocklington there were sixty-six sokemen who paid yearly in money 20*d.* each per bovat. Each one of them had to plough once in winter, before the feast of Christmas, "according to the plough which he has." The man who did not possess a plough was required to find one for half a carucate of land. Similar work had again to be done in the spring. Food was provided for the ploughmen. In winter it was wheaten bread, flesh, and ale; in the spring (Lent) wheaten bread, fish, and ale. This confirms the late Prof. Rogers's opinion, which has so often been called in question, that except in times of scarcity the ordinary bread of the English labourer in Plantagenet times was made of wheat, not of inferior grains, such as oats and barley. One of the duties of the cottars was to guard the prisoners in fetters. This custom survived in some places as late as the reign of James I. In a survey of the manor of Kirtlington-Lindsey we have come upon an almost identical provision. The tenants of the manor of Pocklington, when everything is accounted for, seem to have stood at easy rents, and, we imagine, had absolute fixity of tenure so long as they performed their services. The earl held the manor of the king by the rent of one mewed hawk. In 1278 we come across a little incident where the civil and ecclesiastical law, as it were, overlapped. Nigel, son of Alan de Aldefeud, had permission from his father to wed a certain young lady named Egidia. The bridegroom, on the day of their marriage, without charter or writing of any sort, endowed his bride at the church door with a third part of all the lands Alan his father possessed. This is a strange transaction viewed in the light of modern law and custom; but it is probable that the lady's rights were quite secure. The father must have given his verbal consent, and we do not doubt that the legal business was in some way or other dovetailed into the religious service, so that if either the father or the son had broken his promise to Egidia, they would one or both of them have incurred the penalties of excommunication—no light thing to venture upon when Walter Giffard was Archbishop of York and Nicholas III. sat on the throne of St. Peter. This volume's chief interest must be for Yorkshire readers; but a glance at the table of contents shows that many (we may say, perhaps, most) of our feudal houses are mentioned therein. No one engaged on English family history can afford to pass this book by without at least consulting the index. Even some scraps of knowledge may be gleaned therefrom by antiquaries overseas. For example, in the ninth year of Edward I. we find the Abbot of Cîteaux possessing a messuage at Scarborough. What service could it be, we wonder, to this great foreign ecclesiastic? Can it have been a lodge for brethren of the Cistercian order when tarrying for a vessel or a favouring breeze to waft them to a French port? or did it form a resting-place when they returned weary from foreign pilgrimage?

*Collections for a History of Staffordshire.* Edited by the William Salt Archaeological Society. Vol. XIII. (Harrison & Sons.)—This volume contains extracts from the Plea Rolls of the reigns of Edward III. and Richard II., translated by Major-General the Hon. George Wrottesley, and Final Concords of the time of Elizabeth. As far as we are able to judge—of course we have not compared them with the originals—we believe that any historical student or a genealogist may trust them in perfect safety. The volume before us is a continuation of one (xii.) which appeared last year. The translator might have enlarged his work to

almost any extent, had he given notes. He has, however—perhaps wisely—almost entirely abstained from doing so. As there is hardly an entry which does not suggest to the historical student a volume of commentary, had such a work been undertaken it would have been well-nigh endless, and, after all, what is most urgently needed is that we should have the dry facts before us. Many of these pleas contain fragments of pedigree, which the translator has put together in a tabular form. We trust the time may soon arrive when the whole of these precious documents, embracing as they do every county in England, will be given to the public in a popular form.

#### OUR LIBRARY TABLE.

THE Rev. W. Tuckwell's account of *The Ancient Ways: Winchester Fifty Years Ago* (Macmillan & Co.), will be read with interest, and by many with pain, now that the Winchester quinquagenary has attracted general attention. It shows beyond dispute that, half a century ago and less, the school had a tradition of slavery and a singular genius for enforcing it. It is idle to call the usages recorded on pp. 32-4, 108-12, mere rough discipline: they were the evil result of inefficient superintendence and brutal confinement in very limited premises. Winchester made fast the bars of her gates, but the children within were not blessed. Mr. Tuckwell sees this, and apparently saw it at the time; with the exception of Lord Sherbrooke he is almost the only Wykehamist who has in print told the whole truth about the school as it was. Not that his book is a mere catalogue of horrors; it sketches the pleasanter sides of the life very well, and contains in chap. iv. an eloquent eulogium on the late Bishop of Salisbury, then head master, and the late Bishop of St. Andrews, second master. It is curious to think how slowly time moves with the personal authorities of a college. When Mr. Tuckwell went for his election to Winchester in 1842 Mr. Heathcote was present as subwarden, Mr. Lee read prayers as college tutor. Of these, the former died a fortnight ago, the latter is the present Warden!

UNDER the rather infelicitous title of *Essays in London and Elsewhere* (Osgood, McIlvaine & Co.) Mr. Henry James has reprinted a number of papers that have no great connexion with one another. The best of these is a decidedly pleasant essay on London, which opens the volume and contains the results of much delicate observation and some clever bits of description. The articles on Mr. Lowell, on Flaubert, Pierre Loti, and 'The Journal of the Brothers de Goncourt' are also worth perusal, as Mr. James's criticisms are very shrewd and sound. The article, too, on 'Browning in Westminster Abbey,' which originally, we fancy, appeared in the *Speaker*, is a striking piece of moralizing. We cannot say much for the essay on Ibsen, which reads like the result of a violent effort on Mr. James's part to put himself on what he supposes the side of the angels. But the main drawback to the volume is the tortuous English which Mr. James has chosen to write, evidently under the impression that he ought to evolve a style of his own. Some of his bizarre phrases are happy, more especially in the essay on London; but usually they are the reverse, and occasionally the reader finds himself obliged to peruse a sentence two or three times before he can disentangle the author's meaning. It is a pity to see a writer of Mr. James's ability and diligence indulging in such affectations. No doubt he has long displayed a leaning towards an *estilo culto*, but the bad habit has grown of late.

THE second volume of the excellent *Annual Summaries* reprinted from the 'Times' (Macmillan & Co.), which covers the years 1876 to 1892, is liable to the same criticism as the first. The summaries need revision. For instance, the



statement on the opening page that in the closing scenes of the Carlist war "Martinez Campos watched the French frontier" is an inadequate description of the movement that mainly caused the dispersion of the Carlists. The articles, however, are highly readable and usually accurate.

COMMENDATORE BONGHI, the most learned of Italian statesmen, has published some lively yet thoughtful essays on *Questioni de Giorno*, including a letter to the Pope on the question of Church and State, a lecture on 'Questa Fin di Secolo,' and an essay, reprinted from the *Nuova Antologia*, on the rôle of the monarch in a modern state, the numerous references in which to British practice will gratify our national vanity.

A REPRINT with some additions of *The Prose Works of Rev. R. S. Hawker* has reached us from Messrs. Blackwood & Sons. The Cornish sketches of this wayward man of genius are well worth reading. We are glad to see a reprint of his poems announced. —Mr. Tutin, of Hull, has done well to edit and publish a selection from the *Secular Poems* by Henry Vaughan, *Silurist*, adding a few pieces of Thomas Vaughan's. Careful notes and a bibliography add to the value of Mr. Tutin's welcome little volume. Translations of some of the Latin poems of the brothers have been supplied by Canon Wilton and Mr. J. Bell. —*Essays on the Greater German Poets and Writers*, by Thomas Carlyle, is the most recent volume of the "Scott Library" (W. Scott). It contains the celebrated essays on Novalis and Jean Paul. Mr. Rhys supplies an introduction.

THE last two volumes of Messrs. J. M. Dent & Co.'s charming edition of the works of "The Sisters Brontë" contain *Villette*. Literal translations of the French phrases occurring in this work are provided in the appendices—surely an unnecessary addition.

MESSRS. REMINGTON have issued a second edition of the *Life of the late General F. R. Chesney*, by his wife and daughter, ably edited by Mr. S. Lane-Poole.—The amusing *Memoirs of Dean Hole* have been brought out in one crown octavo volume by Mr. Arnold.—Mr. J. Baker's clever novel *Mark Tillotson* (Sampson Low & Co.) has reached a second edition.—*Ripples and Breakers*, a collection of Mrs. Linneus Banks's facile and popular verses, has been brought out by Messrs. Griffith & Farran.—A new and handsome edition of *The Love Letters of a Violinist*, by Mr. Eric Mackay, a volume in which weakness and strength are alike visible, has reached us from Messrs. Lamley & Co.—The cheap reissue of the "Golden Treasury Series" of Messrs. Macmillan now includes *Theologia Germanica* in Miss Winkworth's translation.

WE have on our table *Philosophy and Political Economy*, by J. Bonar, LL.D. (Sonnenschein),—*A Memoir of Adolph Saphir, D.D.*, by the Rev. G. Carlyle (J. F. Shaw & Co.),—*Phillips Brooks*, with an Introduction by J. Cook (Marshall Brothers),—*Early Bibles of America*, by the Rev. J. Wright, D.D. (Gay & Bird),—*The Influence of Buddhism on Primitive Christianity*, by A. Lillie (Sonnenschein),—*The Free Church of Scotland: her Origin, Founders, and Testimony*, by P. Bayne, LL.D. (Edinburgh, T. & T. Clark),—*Survivals in Christianity*, Lectures, by C. J. Wood (Macmillan),—and *Verbum Dei: the Yale Lectures on Preaching, 1893*, by R. F. Horton (Fisher Unwin). Among New Editions we have *Halleck's International Law*, revised by Sir Sherston Baker, Bart., 2 vols. (Kegan Paul),—*The History of Music*, by J. F. Rowbotham (Bentley),—*Domestic Medicine and Hygiene*, by W. J. Russell, M.B. (Everett),—*Mr. Jocko*, by J. Fogarty (Ward & Downey),—*The Jolly Roger*, by Hume Nisbet (Digby & Long),—and *There is no Death*, by Florence Marryat (Griffith & Farran).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Everett's (C. E.) *The Gospel of Paul*, cr. 8vo. 6/ cl.  
Holy Catechism of N. Bulgaria, translated by Rev. W. E. Daniel, 12mo. 5/ cl.

## Fine Art and Archaeology.

Haferkorn's (H. E.) *Handy List of Books on Fine Arts*, 15/  
Hilprecht's (H. V.) *The Babylonian Expedition of the University of Pennsylvania*, Series A, Vol. 1, Part 1, 20/

## Poetry.

Barrow's (Sir J. C.) *The Seven Cities of the Dead*, and other Poems, cr. 8vo. 5/ cl.

## History and Biography.

Malleson's (Col. G. B.) *Lord Olive*, cr. 8vo. 2/6 cl.  
Rawlinson's (G.) *Parthia*, 5/ cl. (Story of the Nations.)  
Stephens's (T.) *Madoc*, an Essay on the Discovery of America, 8vo. 7/6 cl.

## Philology.

Hickie's (W. J.) *Greek-English Lexicon to the New Testament*, 18mo. 3/ cl.

Nixon's (J. E.) *Parallel Verse Extracts for Translation into English and Latin*, cr. 8vo. 5/6 cl.

## Science.

Cooke's (C. J. B.) *British Locomotives*, cr. 8vo. 7/6 cl.  
Crandall's (C. L.) *The Transition Curve*, 12mo. 7/6 leather.  
Hudson's (W. H.) *Birds in a Village*, 8vo. 7/6 buckram.  
Patton's (W. M.) *A Practical Treatise on Foundations*, 25/  
Schetelig's (Dr. A.) *Homburg Spa*, an Introduction to its Waters and their Use, cr. 8vo. 2/6 cl.  
Thompson's (Sir H.) *Introduction to the Catalogue of the Collection of Calculi of the Bladder*, 8vo. 2/6 cl.  
Wiechmann's (F. G.) *Lecture Notes on Theoretical Chemistry*, cr. 8vo. 12/6 cl.

## General Literature.

Allen's (G.) *Dumaresq's Daughter*, 12mo. 2/ boards.  
Americans in Europe, by One of Them, cr. 8vo. 2/6 cl.  
Churchward's (W. B.) *Jem Peterkin's Daughter*, cr. 8vo. 2/  
Crommelin's (M.) *The Freak of Lady Fortune*, cr. 8vo. 2/  
Dachle's (T.) *The Helicon*, or the Descent of Vernwood Manor, 3 vols. cr. 8vo. 31/6 cl.  
Dunford's (E.) *From Morn till Eve*, a Novel, cr. 8vo. 6/ cl.  
Fuller's (R.) *The Complaining Millions of Men*, cr. 8vo. 6/ cl.  
Gabe's (J.) *Sketches of Yachting Life*, cr. 8vo. 2/ cl.  
James Ingleton, the History of a Social State, A.D. 2000, by "Mrs. Dick," cr. 8vo. 5/ cl.  
Jewett's (S. O.) *Tales of New England*, cr. 8vo. 5/ cl.  
Jocelyn's (Mrs. R.) *Only a Horse Dealer*, cr. 8vo. 2/6 cl.  
Keary's (C. P.) *The Two Lancrofts*, 3 vols. cr. 8vo. 31/6 cl.  
Le Clerc's (M. E.) *Robert Carroll*, 2 vols. cr. 8vo. 21/ cl.  
Molesworth's (Mrs.) *Miss Bouverie*, cr. 8vo. 3/6 cl.  
Morris's (C.) *An Unclo Stravaga*, illustrated, cr. 8vo. 3/6 cl.  
Olm's (E.) *Morris Julian's Wife*, cr. 8vo. 2/ bds.  
Osgood's (L.) *The Shadow of Desire*, cr. 8vo. 6/ cl.  
Price's (R. J. L.) *Dogs, Ancient and Modern*, cr. 8vo. 3/ cl.  
Ritter's (Q.) *The Martyrdom of Society*, cr. 8vo. 3/6 cl.  
St. Aubyn's (A.) *The Master of St. Benedict's*, cr. 8vo. 3/6 cl.  
Sturge's (J.) *The First Supper and Other Episodes*, 3/6 cl.  
Tinned Foods, and How to Use Them, illus. cr. 8vo. 2/6 cl.  
Waverley Novels, Border Edition: The Abbot, 2 vols. 12/

## FOREIGN.

## Theology.

Zahn (T.): *Der Kampf um das Apostolikum*, 6m. 60.

## Archæology.

Thomas (H.): *Rosny-sur-Seine*, 10fr.

## History and Biography.

Montagnac (Baron de): *L'Ordinance des Chevaliers Hospitaliers de Saint-Jean*, 10fr.  
Robinet: *Condorcet, sa Vie, son Œuvre*, 10fr.

## Philology.

Breslauer philologische Abhandlungen, hrsg. v. R. Förster, Vol. 6, Part 4, 2m. 50.  
Funk (B.): *Kurze Anleitung zum Verständnis der Samanischen Sprache*, 4m. 50.  
Herodas: *Mimiamben*, hrsg. v. R. Meister, 10m.  
Sammlung Grammatiken deutscher Mundarten, hrsg. v. O. Bremer, Vols. 1 and 2, 10m.

## Science.

Daniel (J.): *Les Explosifs Industriels*, 10fr.  
Retzlus (G.): *Biologische Untersuchungen*, Series 5, 38m.  
Voisin (J.): *L'Idiotie*, 4fr.

## General Literature.

Capus (A.): *Monsieur veut vivre*, 3fr. 50.  
Féval (P. Bis) et D'Orsay (A.): *Le Sergent Belle-Épée*, 3fr. 50.

## ANCESTRAL MEMORY.

(THE DRAF AND DUMB SON OF CRÆSUS.)

He saw their spears who scaled the parapet,  
Then, pouring, glittering, with a torrent's force,  
Through battered gates the spears! Without remorse

He struck, he slew, round Cræsus sore beset.  
He heard not Slaughter's din, but felt her sweat  
And smelt her breath where many a bloody corpse,  
Trampled by Persian camel, Lydian horse,  
Showed how at Sardis Fate and Cræsus met.

But, when he saw his father down at last—  
Down, waiting death at some fierce foeman's stroke—

Louder the dumb boy shrieked than Winter's blast:  
*Man, kill not Cræsus!*

'Twas the Race that spoke:  
The blood of Lydian kings within him woke  
Ancestral memory—woke the sceptred Past.

THEODORE WATTS.

## THE AUTHORS' CONGRESS AT CHICAGO.

## COPYRIGHT SESSION.

Chicago, Ill., July 14, 1893.

As might have been expected, the session of the International Congress of Authors dealing with copyright questions was largely devoted to discussion of the new American International Copyright Bill—the "Platt-Simons" Bill, or an Act to amend Title Sixty, Chapter Three, of the Revised Statutes of the United States, relative to Copyright. The American speakers were quite reasonable in their self-congratulation upon the passage of this measure, and the foreign delegates expressed their sense of the value of the concessions that had been made to them. The debatable points in the Bill—i. e., the clauses requiring that all books to obtain copyright protection must be published simultaneously in the States and in their own country, and be printed from type set in the States—were discussed, and a unanimous expression evoked in favour of their abolition.

The chair was taken by the Hon. George Adams, to whose efforts in behalf of the American Copyright League the passage of the Bill was largely due; and his opening address was a prophecy that the sound views on literary property, which have so far resulted in the Platt-Simons Bill, would in the future secure for America still larger and more generous copyright measures. Mr. Adams showed that their new enactment, while it placed America in the honourable position of all other civilized nations by granting copyright to those who were not citizens, still erred—with Great Britain—in giving to the author a smaller and less comprehensive right over his work and a briefer copyright term than the continental nations. He considered it probable that the States would continue to advance on the lines laid down by those more favoured countries, so that, like them, America might be in a position to obtain a large supply of sound and useful literature at a reasonable price; and he pointed out that the publication of the reports of the International Union for the Protection of Literary and Artistic Work, printed and circulated under the statutes of the Berne Convention, enabled America to avail herself of the experience of Europe upon these matters. He referred to Lord Monckswell's Bill, and the recent movement in England, founded upon the Report of the Royal Commission on Copyright of 1878, in favour of more simple and liberal copyright legislation, as a proof that England and America showed similar intentions of progress and similar design to benefit the reader by benefiting the writer. Upon the "manufacture clause" he was very brief, and, without defending its aggressively protective principles, contrived to say a few favourable words for it on the score of expediency. "If it really was inserted," he said, "on the demand and in the interests of the typographical unions, it is fair to remember that it was largely by the efforts of those unions that the Act was passed."

.....The clause was inserted for the purpose of securing to the American people the publication of editions suited to their large and peculiar market, and such a purpose the British Royal Commission has declared to be not unreasonable." The paper was a very clear and eloquent one, and from it it was easy to see that the friends of international copyright in America do not intend to rest on their laurels, though their recent triumph has earned for them the right to temporary leisure.

I then was requested to follow with a paper upon the present state of copyright in England. This admitted that England was not so generous in her copyright provisions as some other countries, and showed that thence partly, but chiefly from the inconclusive and disorderly wording of the present law (paragraphs 9 to 13 of the Report of the Royal Commission, 1878), had arisen an urgent necessity for new legislation. It explained the chief amendments contained in

Lord Monkswell's Bill, which was drafted by Mr. E. M. Underdown, Q.C., for the Incorporated Society of Authors, and later was revised by a sub-committee under the chairmanship of Sir Frederick Pollock. These amendments are as follows: (1) A uniform term of copyright—life and thirty years—is introduced for all classes of work; (2) The right to make abridgments is recognized as part of the copyright (the mutilation clause); (3) The authors of works of fiction are given the exclusive dramatic right in their works, and the converse is given to dramatic authors; (4) The period after which a contribution to a collected work (other than to an encyclopedia) can be republished is reduced from twenty-eight years to three; (5) Registration of copyright is made compulsory for all classes of work in which copyright exists—except painting and sculpture; and (6) Provision is made for the seizure of piratical copies of copyright works.

A paper by Sir Henry Berge, K.C.M.G., Commissioner for Her Majesty's Government, with the late Sir Francis Adams, at Berne, was then read upon the Berne Convention. The author explained the origin of the movement that culminated in the formation of an International Copyright Union, resolved to reduce into some sort of international harmony the law of various countries with regard to literary and artistic property. He presented a translation of the Statutes of the Berne Convention as now in force between Great Britain (with her colonies), Germany, Belgium, Spain (with her colonies), France, Haiti, Italy, Switzerland, Tunis, Monaco, Luxemburg, Montenegro, and pointed out that the principles of the Union are of the simplest kind, being based on the theory of "national treatment"—that is to say, that authors of works of any kind within the literary, scientific, or artistic domain, published in any one country of the Union, are to enjoy in all the other countries of the Union the rights there granted to native subjects in respect of their works published at home. After alluding to the enhanced value put upon translations by the Berne Convention, he concluded by hoping that America would see her way to becoming one of the signatory states to the Union.

Mr. R. R. Bowker, a member of the executive committee of the Copyright League in America, and the author of a thoroughly good book upon copyright, followed with a paper bearing the title 'The Limitation of Copyright,' but dealing chiefly with the history of the agitation that resulted in the "Platt-Simons" Bill. He described that Bill as one of compromise, but pointed out that the agitators, having accepted it as half or three-quarters of a loaf, were bound, at any rate for the present, to abide by that compromise, and see how it worked. He therefore desired not to discuss the "manufacture clause." Mr. Bowker made a novel suggestion. After very properly scouting the idea—from the standpoint of expediency—that an author ought to have perpetual copyright in his work, he went on to propose, as an equitable arrangement between author and publisher, that all contracts should be made for a limited term of years—say ten. In dealing with property of every other sort there is, he said, a basis upon which a fair bargain for outright sale can be made; but no such basis existing in literary property, permanent arrangements are liable to prove unfair.

A note from Le Syndicat français pour la Protection de la Propriété littéraire et artistique was then laid before the Congress, congratulating the American Copyright League upon the success of their crusade in favour of international copyright, and expressing the thanks of French authors for the new concession. The note criticized the new Act impartially. It condemned the amount of formality in registration required by Congress as being very irksome to foreigners. It pointed out that the "manufacture clause" was not only

likely to limit the number of foreign books reproduced in America, but might lead to gross errors in the text of those that were reproduced, the type having very probably to be set up by men unlearned in the foreign tongue. And it showed that the clause requiring simultaneity of publication might mean to the French author the loss of his larger domestic rights in the struggle to obtain his smaller American privileges. This was a very able and lucid paper.

In the discussion which followed, Mr. R. W. Gilder (editor of the *Century Magazine*), Mr. Charles Dudley Warner, Mr. George W. Cable, Mr. Walter Besant, and General McClurg—the head of the principal publishing firm in Chicago—took part. No formal resolutions were put by the chairman to the Congress, but the general feeling of the meeting endorsed the general trend of the papers, and can be summed up as follows:—

The continent of Europe is generally ahead of England and America in copyright legislation.

The concessions made to foreign authors by the new American International Copyright Act are most valuable, but they cannot be quite satisfactory to England—still less to foreign countries who are foreign in tongue also—until the clauses requiring simultaneity of publication and the setting of all type in America are repealed.

The general feeling in America is in favour of the improvement of what is admittedly a compromise law after it has received due trial.

S. SQUIRE SPRIGGE.

#### MR. WALTER WHITE.

WE regret to announce the death of Mr. Walter White, formerly assistant-secretary to the Royal Society. He was born on the 11th of April, 1811, at Reading, where his father was a cabinet-maker and upholsterer, and on leaving school he took part in his father's business. In 1834 he went to the United States, and there showed signs of a taste for writing, but, dissatisfied with the country, he returned to Reading in 1838 or 1839, and again joined his father. In 1844 he was chosen clerk to the Royal Society; and on the retirement of Mr. Weld in 1861 he became assistant-secretary and librarian. In this capacity he did admirable work, being an excellent man of business, industrious, punctual, and methodical, and possessing a clear head and great firmness of character. He became, of course, well known to men of science, and general regret was felt when, eight years ago, advancing years and failing health forced him to retire. The value of his services to successive presidents and councils was recognized by the bestowal on him of his full salary as a pension when he quitted his post.

Like his predecessor, Mr. Weld, he adopted the habit of publishing accounts of his vacation tours, and he was best known to the outside public by the pleasant volumes he produced in this way. A clear, agreeable writer, more than one of his publications attained considerable popularity. 'A Month in Yorkshire,' for instance, reached a fifth edition; 'A Londoner's Walk to the Land's End' a third. Among the others were 'On Foot through Tyrol,' 'Northumberland and the Border,' 'All Round the Wrekin,' 'Eastern England from the Thames to the Humber,' and 'Kufstein, Klobenstein, and Paneveggio.' In 1873 he published a volume of 'Rhymes' intended to show the applicability of poetical treatment to scientific themes.

Mr. White was for several years an occasional contributor to this journal and to other periodicals. Possessed of a large amount of knowledge, he was punctiliously accurate in statement. He was an excellent companion, a good talker, a capital linguist, and a most kind-hearted, generous man. His funeral took place on Tuesday last.

#### LETTER FROM LEIGH HUNT TO B. W. PROCTER.

WE are indebted to Mr. St. Clair Baddeley for the opportunity of publishing the following letter:—

MY DEAR PROCTER,—Keats and I, albeit we have had to condole with each other on our respective diaphragms, would have been very happy to see you and Hazlitt. I have indeed had a good shake, and Keats, a worse; but we are now getting better, myself particularly; and all my family are well. I ought to have called upon you many times; but hurry and fatigue first, and latterly illness, have prevented me: not at all any of the feeling you allude to; though I confess I have yearned in vain to return to you some of the dewy you have dropped upon me. They will rise by and bye. Many thanks for your book, which I hope to shew my sense of in proper time. I have, however, as you guess, to speak of Shelley again first, and I should have done this a week or two ago; but in fact I have been able to write nothing for the *Examiner* for a fortnight, and I perhaps shall have to take another week's newspaper-respite. Mrs. H. joins with me in her best remembrances.

Ever, dear Procter, your obliged and  
Sincere friend,  
LEIGH HUNT.

P.S.—I have a little quarrel with you for forgetting to put Shelley among your precursors in the pathetic blighting of your hero's wife,—if indeed you and he did not hit upon the same idea. I allude to his MS. of 'Julian and Maddalo': but perhaps after all, I am mistaken in the similarity, as I have yet but skimmed your little tearful ocean.

Outside is written:—

Pray tell me how you are, another time!

#### THE WEDDING OF LOUIS XV.

MR. HARTSHORNE has been kind enough to communicate, from his collection of original letters, the following account of the marriage of Louis XV.:—

Fontainebleau, Sept. 4, N.S., 1725.

DEAR FRIEND,—Had I any hopes of forgiveness I would ask Pardon, and was I to attempt an Excuse, y<sup>e</sup> Sagacity would so soon see thro' it, that I should be in a worse state than before; but I am sure y<sup>e</sup> goodness will make some allowances when you consider that Spirit of Curiosity wh<sup>ch</sup> is so predominant in y<sup>e</sup> Friend Stephens; I must confess my Mind is so engag'd w<sup>th</sup> strange Objects that I don't know when it will come to itself; I have for this month last past design'd myself y<sup>e</sup> pleasure of writing to you, but have been always prevented. I am come to this place to see the Marriage of y<sup>e</sup> young Monarch, & I am up this morning at six that I may finish this before y<sup>e</sup> Post goes: I intended when I began my Letter to send you some acct of what I saw in my Passage from London to Paris but that I presume you have already heard; if Letters from this Place do not miscarry, as I begin to believe they do when directed to a *Reu'd de* for that reason you must pardon me when I omit it upon y<sup>e</sup> Address of this; y<sup>e</sup> poor Companion Mr Hoste has been at Death's door, a violent Fever seiz'd him, w<sup>ch</sup> rag'd for three weeks w<sup>th</sup> great fury, I was under vast concern for y<sup>e</sup> Heir of Sandringham, and the Dr. w<sup>ch</sup> then had y<sup>e</sup> care of him, & who was esteem'd a very able man, not being able to make y<sup>e</sup> Fever intermit, I very happily met an Oxford Man a Physician, who has been here some years, having the Travelling Fellowship founded by Dr Ratcliff, this Gentleman order'd him to be bled again, & in a few days after the Fever intermitted, & he is now in a fair way of recovery, but very weak. This Country (whose Description I chuse to defer till our happy meeting next winter at Cambridge), has every thing in it that's agreeable & delightful; a People gay & cheerful, but thoughtless,—'tis no uncommon sight to see embroidery & Poverty go hand in hand, & in y<sup>e</sup> midst of Indigence, they are alert & brisk; y<sup>e</sup> Palaces of their kings are extremely magnificent, Versailles is a wonder, & y<sup>e</sup> Machine of Marly, is y<sup>e</sup> greatest work of the last age, Fontainebleau, from whence you have this, is another stately Palace, here it was that y<sup>e</sup> Marriage Solemnity was kept, & it was as magnificent as a gay Court & a young Monarch could make it, I saw y<sup>e</sup> whole Procession, & will give you a short sketch of it; the Guards & Pages w<sup>th</sup> variety of Musicians went first & then about thirty of y<sup>e</sup> top Nobility of y<sup>e</sup> Blood Royal & Dukes, as richly clad as the Art of Man could make 'em, then came y<sup>e</sup> young Monarch, clad in Gold & Diamonds, his shoulder-knot was full of Diamonds, & each Button of his Coat was a large one, & that w<sup>ch</sup> was formerly Pitts, was y<sup>e</sup> Button of his Hat; y<sup>e</sup> Queen (who is a sweet-looking Lady, but not very handsome) was finely bedeck'd, & y<sup>e</sup> Crown



which she had on was one of the richest in Europe, y<sup>e</sup> Duke of Orleans was on her left hand, y<sup>e</sup> Duke of Bourbon on her right, & then follow'd y<sup>e</sup> beautiful Ladies of y<sup>e</sup> Court all in their Order. Pray remember me very kindly to all my Friends at Cambridge. I hope y<sup>e</sup> Master\* & Mr. Herring† rec'd my Letters, I will write to Mr. Butler shortly, when you see y<sup>e</sup> good Family at y<sup>e</sup> corner House, assure 'em of my respects & tell 'em there was 9 ells in y<sup>e</sup> train of y<sup>e</sup> Queen, 7 in y<sup>e</sup> Trains of y<sup>e</sup> Princesses of y<sup>e</sup> Blood, & 5 in the other Ladies of y<sup>e</sup> Court, y<sup>e</sup> Queen is not unlike one of y<sup>e</sup> four Ladies—to y<sup>e</sup> Chancellor make my Compliments—in my Letter to y<sup>e</sup> Master I beg'd y<sup>e</sup> favour of a Recommendation from Dr. Needham to Montfaucon, I take for granted that Letter miscarry'd, else y<sup>e</sup> Master would have been so good as to have comply'd w<sup>th</sup> my request before this—be pleas'd to direct for Monsieur Monsieur Stephens a l'Hotel de Valois dans la Rue des mauvais Garçons Faubourg St Germain a Paris.

I am w<sup>th</sup> much sincerity, y<sup>r</sup> assured Friend & most Obed<sup>t</sup> Serv<sup>t</sup>  
J. STEPHENS.†

To Mr. Kerrich, Fellow of Bennets College, Cambridge, en Angleterre, par voye de Londres.

#### THE WORD "CRAM" IN THE 'NEW ENGLISH DICTIONARY.'

48, Comeragh Road, West Kensington, July 11, 1893.

ALTHOUGH naturally awed by Dr. Murray's tremendous defence of his treatment of *cram* and its derivatives, that terrific lecture shall not deter me from pointing out to the readers of the *Athenæum* where they will find a truer account of these words as university slang terms than is to be found in the 'N.E.D.' A remark in the *Edict Review* for May, 1845 (p. 661), will enable the reader to appreciate the 'N.E.D.'s' quotation from Whately's 'Logic.' That quotation first appears in the fourth edition (1831), where some of the results of the Examination Statute of 1830 are referred to; it appears with the dates 1830-1 in subsequent editions, including the one quoted from in the 'N.E.D.' As I have already pointed out, Mr. Gladstone used the word in its "cant" sense in 1831 (see Bishop Charles Wordsworth's 'Annals of my Early Life,' i. 93). Bishop Wordsworth himself, Mr. Gladstone's tutor, whose home at the time was the Master's Lodge, Trinity College, Cambridge, uses it in 1828 in the phrase "schoolboy *cram*" (same vol. p. 64). Mr. Gladstone's use, however, is the first undoubtedly Oxford undergraduate one that I have been able to find. The editor will, no doubt, allow me to say that my original letter, on the appearance of the new part of the 'N.E.D.', was considerably longer than the printed one. Among the matter omitted at the editor's fiat were the following sentences:—

"Curiously enough, the only quotations of an earlier date to exemplify a wider use of the word as applied to education are from Dr. Tatham (1810) and Southey (1821)—both Oxford men. Were it not evident from the entire mass of quotations given that neither Dr. Murray nor any of his assistants had seen my letters of last year, I should almost be vain enough to suppose that these quotations were intended to disprove my assertion that the word was in use at Cambridge before it was adopted at Oxford."

Dr. Murray's hasty assumption, therefore, on this point, as on others, is wrong.

To appreciate fully my assertion as to Cambridge cramming, the reader should first read the valuable evidence contained in the University Commissioners' Report (1852). My copy of this volume, by the way, ought to be on the shelves of Trinity Hall Library, to which it seems to have been presented in 1875 by the then Master, Mr. Geldart. If the Report has disappeared in similar fashion from the other college libraries, it is no wonder that Cambridge cramming has become a dim and uncertain tradition. When I first noticed the curious reticence of Cambridge writers on this

subject (except when it is practised in London), I thought the reason was that given by Charles Reade in 'Hard Cash' for the supersession of *plucking* by *ploughing*: "Cramming was vulgar, so now they are coached." Further study, however, has brought me to a different conclusion. The cause seems to be that given in the epigram as the reason why treason is never successful.

The evidence on which I mainly rely for proof of the priority of Cambridge *cram* is as follows: (1) Dean Alford's 'Life,' letter dated September, 1828, and journal December 2nd, 1828. (2) 'Letters from Cambridge' (1828), pp. 68-72, where will also be found the word *crepusculum*, in a kind of cryptic sense, not to be found in the 'N.E.D.' (3) 'Alma Mater' (1827), i. 47, a passage of two lines, which if known to Dr. Murray he certainly ought to have given. (4) 'Gradus ad Cantabrigiam' (1824), p. 128, which also gives *cram-book*. (5) In 1877 Mr. Johnson, the Cambridge bookseller (see Canon Wordsworth's 'Social Life of Eng. Univ.'), had a copy of "Jemmy Gordon's" portrait, dated 1817, with an inscription containing the word *cram*. (6) To this may be added, in the general sense, 'Chorus of Cambridge Drinking Song,' attributed to Porson—*Morning Chronicle*, 1800 (see 'Spirit of Public Journals,' iv. 118). I therefore claim to have established, as against the 'N.E.D.,' (1) that "Bobus" Smith first applied the term to preparation for examination; (2) that R. L. Edgeworth, with whom *cram* seems to have been a favourite word, first applied the term *crammer* to a teacher; (3) that *cram* was Cambridge slang five if not ten years before it was so known at Oxford; (4) that *coaching* originated at Oxford, most probably suggested by the old inter-university *pluck-coach*, and that it first appears in print in Edward Caswall of Brasenose's witty 'Pluck Papers.' As to the "technical" sense, I would ask Dr. Murray kindly to give his authority for the statement that Tatham in 1810 employed it in that sense. I at the same time venture to suggest to him that he would best consult the interests of his great reputation, and of the nationally important work on which he is engaged, by not hinting at the unavowed motives of those who have the temerity to criticize the results of his most honourable toil. One word more, and I have done. There are wider interests involved in the 'N.E.D.' than the self-love of an obscure person like myself, or even than that of the learned doctor; and it ought not to go forth that every scribbler who thinks fit to point out specks (whatever be his motives) in this gigantic undertaking is safe of a corner among the crowd of immortals, simply because he may happen to tread on some sensitive corn of the editor's. Indeed, the sentence beginning with "delicious," and ending appropriately enough in "base attempt" as a sort of bodkin thrust, might be more naturally expected from a young lady when some one has inadvertently stumbled against her daintily shod footlet, than from a mighty scholar, whom indiscriminating admirers have impelled to assume the god and to launch his thunderbolts in order to prove that his extremities are not made of clay.

J. P. OWEN.

#### THE NAVY RECORDS SOCIETY.

July 22, 1893.

PROF. LAUGHTON in his statement of the aims of the Navy Records Society removes some of the doubts I had entertained as to their possibly clashing with those of the Hakluyt Society, at all events as long as he continues to be its secretary. Under his pilotage the primary objects of his society will doubtless be adhered to. It was rather to the further developments of their scheme foreshadowed in the *Athenæum* of the 8th inst. that I referred. Neither did I stand alone in my apprehensions.

History and geography are, as Prof. Laughton observes, sisters, but the more interesting side of naval history in the sixteenth and seventeenth centuries largely overlaps with geography. This may be seen not only in the Hawkins voyages, but in those of Drake, Baffin, Davis, Froisher, Hudson, Foxe and James, and the Earl of Cumberland, all of these issued or undertaken for our society.

Richard Hakluyt himself, the compiler of the celebrated collection of voyages and travels, has been termed our first naval historian; and it would be extremely difficult to draw the line between works of purely naval interest and those treating of naval and geographical matters combined.

Let me assure Prof. Laughton that I meant no discourtesy in using the words I did regarding the designation of his society. I wish it and him every success as long as they do not encroach upon us. E. DELMAR MORGAN.

#### Literary Gossip.

LADY SHELLEY has presented to the Bodleian Library an extensive collection of MSS. relating to Percy Bysshe Shelley and Mary Godwin, consisting of letters written by them or addressed to them, as well as of original MSS. of Shelley's poems, and the original diary kept by Mrs. Shelley, together with a number of copies of the impression privately executed by the late Sir Percy Shelley. The principal conditions which Lady Shelley desires to be observed are that all these documents, except MSS. of poems and such letters as have already been printed by Mrs. Shelley in her edition of her husband's prose works or in Prof. Dowden's 'Life of Shelley,' should, until the centenary of Shelley's death in the year 1922, be kept apart, and not be seen by any person except the curators and the librarian of the Bodleian Library, and that no copy of any portion of them should be taken by any one.

MR. J. H. SLATER'S 'Early Editions,' which Messrs. Kegan Paul, Trench & Co. will publish in the autumn, is now in type. The book describes, collates, and values the works of a number of modern poets and prose writers, and gives rules for the detection of reprints, and much general information likely to prove useful to the continually increasing number of collectors who affect rare first editions. This will be the only book of its kind, all the bibliographies having hitherto been devoted to the works of a single author. The names selected include Gilbert à Beckett, Ainsworth, Matthew Arnold, Barham, Robert and Elizabeth Barrett Browning, Dickens, William Combe, Austin Dobson, Robert Bridges, "Nimrod" (C. J. Apperley), R. S. Surtees, Andrew Lang, Swinburne, William Morris, George Meredith, Edmund Gosse, Frederick Locker-Lampson, D. G. Rossetti, Richard Jefferies, Lever, John Ruskin, Thackeray, Lord Tennyson, and many others. A limited number of copies are to be printed on large paper for subscribers only.

MR. UNWIN has arranged to extend his "Children's Library," and is preparing a selection of child's histories. Amongst the first will be 'The Child's History of England,' followed by that of Ireland, France, Scotland, Wales, and others. The book will be prepared primarily with a view to home use, but should also find a place in many preparatory schools.

\* Matthias Mawson, Master of Bene't, 1724; Bishop of Landaff, 1739, of Chichester, 1740-54.

† Thomas Herring, Bishop of Bangor, 1738; Archbishop of York, 1743; of Canterbury, 1747-57.

‡ Fellow of Bene't, Rector of Sheffield, Hants, died 1747.

A NEW firm of publishers is starting, Messrs. Bliss, Sands & Foster. All of the partners were for many years in the employment of Messrs. Kegan Paul, Trench & Co., to whom they were articulated before the amalgamation with Messrs. Trübner; and Mr. Bliss has been for the last two and a half years with Mr. Fisher Unwin.

PROF. WILLIAM WALLACE, of Oxford, will deliver the Gifford Lectures at Edinburgh in December and January next.

THE Palestinian version of a few verses of Exodus has lately been found on a Hebrew palimpsest in Egypt, and acquired by the Bodleian Library. This piece is a valuable addition to the fragments already in the Bodleian Library, and just edited by the Rev. G. H. Gwilliam, Fellow of Hertford College, Oxford.

A PROMISING career has been cut short by the lamentable death of Mr. Herbert Dukinfield Darbishire, Fellow of St. John's College, Cambridge. He died on Tuesday, the 18th inst., in college, after a very short illness, from the effects of a chill, in his thirty-first year. He was educated at the Royal Academical Institution in Belfast, his native place, and St. John's College, Cambridge, where he gained a Foundation Scholarship (1886) and the McMahon Law Studentship (1889). He was one of the most promising, if not the most promising, of British comparative philologists, and might have been expected to found a new school. His papers published in the *Transactions* of the Cambridge Philological Society and in the *Classical Review* display singular acumen and originality, together with a thorough grasp of sound scientific method; his separately published 'Notes on the Spiritus Asper in Greek' is quite a model. Mr. Darbishire was also an excellent classical scholar and critic. His very attractive character was ennobled by the modest dignity and cheerful courage with which he bore serious physical disadvantages entailed by an accident during infancy. His intellectual power and brightness, his rare charm of manner, his wit, and his genial mood made him a delightful companion, and he was a prime favourite with children.

THE report of the directors of George Routledge & Sons announces that after providing for the interest on the 75,000*l.* worth of 5 per cent. debentures, doubtful debts, depreciation, and expenses of management, there is a profit of over 11,000*l.* for the year ending March 31st. After declaring a dividend of 6 per cent. on the preference shares, the directors proposed a dividend of 5 per cent. on the ordinary shares. The dividend would have been larger had they not deemed it desirable to close their Glasgow house in the previous year, which, of course, caused a depreciation in the value of the stock and fixtures at that branch.

MR. W. C. BORLASE is going to publish by subscription a monograph on early Christianity in Cornwall and an account of the legends of the Cornish saints under the title of 'The Age of the Saints.' Mr. Pollard, of Truro, is to issue it.

MESSRS. SEELEY & Co. will publish early in the autumn a monograph on Henrietta, Duchess of Orleans, better known as Madame, from the pen of Julia Cartwright (Mrs. Henry Ady), the author of

'Sacharissa.' The book will contain two portraits, and will give a full account of the romantic career of this brilliant, but ill-fated princess, the daughter of Charles I., and sister-in-law of Louis XIV. Mrs. Ady's work will include several hitherto unpublished documents from the French and English State Papers of the period, as well as a valuable series of ninety-eight letters addressed to Madame by her brother, Charles II., and now, by permission of the French Minister of Foreign Affairs, first published in their original form.

No. 1 of the "Bind Me as You Please" shilling series—the thin paper covers held by a touch of paste; edges, except at top, rough and uncut—from the Leadhall Press, is to be Detective-Inspector Andrew Lansdowne's 'Scotland Yard,' with a suggestive illustration on every page by Ambrose Dudley.

A CORRESPONDENT writes:—

"There passed away last week, at the age of seventy-three, a lady not only of high rank and title, as was duly recorded in the daily papers, but also of interest on account of her connexion with one person whose name is celebrated by Tennyson. I refer to Lady Charles Wellesley, of Conholt Park, near Andover, Hampshire, the mother of the Duke of Wellington. She was the granddaughter of Sarah Hoggins, the 'village maiden' of *Bolas Magna* in Shropshire, whose marriage with Henry, tenth Earl, and afterwards first Marquis, of Exeter, is the subject of 'The Lord of Burleigh.' He brought her, unconscious of his rank, to 'Burleigh House by Stamford Town.' 'The three fair children' were Brownlow, second Marquis of Exeter, Lord Thomas Cecil, and Lady Sophia Cecil, who, by her marriage with the late Right Hon. Henry Manvers Pierrepont, became the mother of Lady Charles Wellesley. The present Duke of Wellington, therefore, is the great-grandson of Sarah Hoggins."

THE Henry Bradshaw Society will next week issue to its members a facsimile edition of the famous Bangor Antiphoner in the Ambrosian Library at Milan, the collotypes of which have been prepared by Messrs. Griggs; and in the following week the Society will distribute an edition of a Barlow manuscript in the Bodleian Library containing the offices peculiar to the abbot of Evesham, and a second volume completing the text of the Westminster Missal (the first volume of which has already appeared), and containing photo-lithographs of the music of the coronation service. With these works the books promised by the Society up to the present time will have been issued, including those of the current year.

THE annual report for 1892 of the Imperial Library at Tokyo contains much interesting information. The number of books (and by books it is probable that volumes are meant) in the library on December 31st was 131,416, of which number 103,572 are Japanese and Chinese, and 27,844 European. The reading-room was open during 337 days in the year, and was visited by 68,056 readers, who read 427,794 books, giving an average of rather more than six books per reader. Curiously enough, the proportion between these figures is almost identical with that between the same returns from the Reading-Room of the British Museum, where, in 1891, 198,310 readers used 1,269,720 books. The most popular subject studied was his-

tory, next to that literature, then encyclopædias and works on arts and sciences, and last of all theology.

MESSRS. A. CONSTABLE & Co. are bringing out a translation of a work by M. Popofsky, an Austrian military critic, called 'Antagonisms,' discussing Anglo-Russian relations and the Central Asian question from a continental standpoint. The volume is accompanied by a map and an introduction by Mr. C. E. D. Black.

MISS FLORENCE PEACOCK, daughter of the well-known antiquary Mr. E. Peacock, will bring out a volume of poems in the autumn, some of which have already appeared in print.

MESSRS. KEGAN PAUL, TRENCH & Co. have in preparation a volume of reproductions in colour of upwards of one hundred and fifty of the finest bindings at the British Museum. The examples will be chosen, and the introduction and descriptions written, by Mr. W. Y. Fletcher, of the Department of Printed Books.

MR. WICKS is not going to issue a new novel, as some of the papers have said; for although he is writing one, he cannot hope to finish it before the beginning of next year. The two short stories he has just issued are part of an experiment intended to reach the buying public at once, instead of first through the circulating libraries, by selling a book containing matter equal to one of a set of three volumes, illustrated by about fifty drawings, in demy 8vo. for one shilling. If the experiment answers, Mr. Wicks hopes to issue a full-sized work in paper covers for two shillings.

THE Holloway College has published Miss Bishop's report. An important addition has been made during the year to the teaching staff by the appointment of Mr. Callendar, Fellow of Trinity, Cambridge, to the Professorship of Physics. A laboratory, lecture room, and instrument room have been fitted up for him. The number of students has grown from seventy to seventy-nine, and they are doing well at the universities, having gained three firsts at Oxford. Probably they would increase more rapidly, as we remarked last year, if the college were better known.

MESSRS. SOTHEBY, WILKINSON & HODGE sold the following books last week from the library of the late Sir John Pope Hennessy: British Poets, Aldine edition, in the original cloth (wanting three volumes), 1835 to 1853, 18*l.*; another copy, 53 vols., in calf, 15*l.* Punch, 1841-90, 14*l.* 15*s.* Keats, Poems, first edition, uncut, 1817, 11*l.* 5*s.* A collection of autograph letters and documents relating to the Roxburghe Club, made by Archdeacon Wrangham, 12*l.* Sussex Archaeological Society's Collections, 1848-87, 10*l.* 10*s.* Heures à l'Usage de Chalons, printed on vellum, 1512, 19*l.* 15*s.* Palmer, Index to the *Times*, 1846-88, 18*l.* Chetham Society's Publications, 1844-80, 15*l.* Audubon's Birds and Quadrupeds of America, 10 vols., 1840-60, 39*l.* Royal Asiatic Society's Journal, 1834-63, 17*l.* 10*s.* Archaeologia Cambrensis, 1846-83, 25*l.*

THE Rev. C. B. Norcliffe writes to us complaining that we lately called him Mr. Norcliffe of Malton. He says that Langton Hall, where he lives, is in the East Riding.



We simply followed Mr. Moncreu Conway, whose book we were reviewing, and as Langton is only three miles or so from Malton, we fail to see the heinousness of the error.

MR. COWPER has finished the sixth volume of his series of "Canterbury Parish Registers," containing the registers of St. Paul's, Canterbury, from 1562 to 1800. The volume contains about 380 pp., and prefixed to it will be a facsimile of a map of Canterbury and the neighbourhood dating from about the middle of the seventeenth century.

THE death of Mr. J. E. Martin, the veteran Librarian of the Inner Temple, has to be recorded.

THE Advocates' Library at Edinburgh will be closed during the month of August.

M. LÉON SÉCHÉ, author of the 'Derniers Jansénistes,' has received from the French Government a mission for the Low Countries, in order to examine the archives of the *petite église* of Utrecht. It is known that a portion of the ancient property of Port Royal was taken to Amersfoort on the destruction of the ancient *abbaye*, and that documents of French ecclesiastics who took refuge in Holland in consequence of the Bull Unigenitus are also to be found there.

CONTINENTAL papers announce that Herr von Schlözer, the former Prussian ambassador at the Vatican, has collected materials for a work to be entitled 'Geschichte der vaticanischen Politik in den letzten zwanzig Jahren.' It is said that before publishing the book the author will have a private conference with Prince Bismarck.

In consequence of the increased employment of Turkish ladies as schoolmistresses in girls' schools, the Porte has decreed the formation of a normal school for girls in the metropolis of Turkey.

THE Parliamentary Papers of the week include Return of Civil List Pensions (1d.); List of School Boards, &c., in England and Wales (9d.); Return of Elementary Schools "warned" by the Department (2d.); Endowed Schools Acts, Return of Schemes approved, 1887 to 1892 (3d.); Science and Art Directory, with Regulations for establishing Schools (6d.); Digest of Endowed Charities in Wiltshire (4d.); and eight Ordinances made by the Scottish Universities Commissioners (1d. each).

## SCIENCE

*Catalogue of the Fossil Birds in the British Museum (Natural History).* By Richard Lydekker. (The Trustees.)

BONES are proverbially dry, and fossil bones, although they may be from the upper pleistocene or the more recent superficial deposits, are no exception to the rule. Even such a master of his subject as Mr. Lydekker cannot prevent a catalogue of fossil birds from being severely technical, and consequently rather hard reading, albeit enlivened by descriptions of eleven new genera and twenty-three new species; while, though invaluable to the student, a work of this kind is the despair of the reviewer. The subject itself is not fertile in material for treatment, for, with the

exception of Amphibia, the class Aves is the poorest among the vertebrates in fossil remains, and only within the last five-and-thirty years have any considerable number been discovered, though some important collections became available at an earlier date, such as those of Cautley from the Siwalik Hills in India, of Earl and the two Mantells from New Zealand, and of Bravard from the French tertiaries.

The systematic arrangement adopted by the author begins at the top of the tree, with the order Carinatae and with its most highly developed sub-order, the Passeres. The latter, although dating as far back as the eocene, at the same time that it contains more than half the species of birds now living, yet contributes comparatively few fossil remains; and many of these belong to existing genera, while several pertain to the family Corvidæ, which comprises the largest members of the section. It is obvious that the osseous fragments of smaller birds must be particularly liable to disintegration, owing to atmospheric influences as well as to the habitual consumption of bones by numerous mammals and other animals. Recognized relics of the Picariæ were, until recently, even fewer in number, while those of parrots are from recent superficial deposits in New Zealand and Brazil, with the exception of a *Psittacus* from the lower miocene of Allier, where also has been found an unmistakable bone of an owl of the genus *Strix*. The Accipitres are as a rule birds of larger size, and their remains have been traced to the upper eocene—even much further, if *Lithornis* from the London clay of the Isle of Sheppey is rightly assigned to this group; but the materials available for determination are very scanty. The remains of the huge aquiline *Harpagornis*, contemporary with the "moa" in New Zealand, are chiefly in the Wellington Museum, and were represented in the national collection by casts when this book appeared. Passing to the widely diffused *Steganopodes*, we find remains of a pelican (unknown as an inhabitant of Britain during historic times) in the superficial deposits of the Norfolk fens; while, on the other hand, the bones of one of our existing cormorants (*Phalacrocorax carbo*) have been obtained as far back as the Norfolk forest-bed, and those of a cormorant-like bird occur as low down as the upper eocene beds of Hordwell, in Hampshire. Far older are the gigantic *Argillornis* and the smaller *Odontopteryx*, the skull of the latter forming one of the great treasures of the Museum, from the London clay of Sheppey; while further inland the high antiquity of the next family—*Herodiones*—is shown by the sternum of *Proherodius*, a stork-like bird, in which, Mr. Lydekker considers, we have the ancestral generalized type of the modern herons. In *Odontoglossæ* the Hordwell deposits have yielded the remains of a flamingo-like form, *Helornis*, characterized by relatively shorter legs than those of true *Phenicopterus*, but longer than those in the allied, but more generalized *Palæolodus*, which is common in the lower miocene of the Continent; further, a right coracoid from Hordwell is doubtfully referred to the genus *Agnopteris*, first described by Milne-Edwards from the upper eocene of Montmartre. Among Anseres,

most of the remains of geese are from recent deposits, but several species of ducks, referred to the genus *Anas*, reach back to the lower miocene. Remains of some pigeons also date from the miocene, but those of the valuable *Pezophaps solitaria* from the island of Rodriguez and of *Didus ineptus* from Mauritius are, of course, much more recent. Among the Gallinæ one extinct genus (*Palæortyx*) reaches back to the lower miocene of Allier, while the type of *Taoperdix*—apparently affined to *Numida* and *Meleagris*—actually comes from the eocene of Armissan, in Aude. Representatives of several forms of rails, plovers, and gulls exhibit considerable antiquity; while on arriving at the true water-birds, Mr. Lydekker ascribes to the well-known and existing genus *Diomedea* the remains of an albatross obtained from the Red Crag at Foxhall, Suffolk. It may appear strange that relics of loons (*Colymbidæ*) should be rare, but such is the fact; while, with the exception of *Alca impenennis*, only exterminated within the last fifty years, the *Alcidæ* had left no recognizable traces at the time this work was published. And then we come to the next sub-division of the carinate birds—the *Odontornithes*: all (except the uncertain *Enaliornis* of Seeley) from the North American cretaceous, and monographed by Prof. O. C. Marsh. One species, *Hesperornis*—with jaws armed with teeth implanted in grooves—has been referred by Prof. Newton, of Cambridge (England), to the next order, *Ratitæ*; while Prof. D'Arcy Thompson maintains that it is decidedly carinate, wherein he is supported by Mr. Lydekker.

Turning to the flightless *Ratitæ*, the second of the three great orders of birds, we find that the British Museum contains such treasures as the remains of an ostrich-like bird (*Dasornis*) from the London clay of Sheppey; of *Epyornis* from Madagascar; of *Dromornis* from Eastern Australia; and of twenty-two species of *Dinornithidæ*, including most of the specimens figured and described by the late Sir Richard Owen. Less generally known are the bones of *Gastornis* (barbarous name), a genus which comprises two or three species of enormous birds—equal in size to some of the largest "moas"—discovered in the lower eocene of France, Belgium, and England. They were originally considered by Milne-Edwards to be closely allied to the Anseres, but Mr. Lydekker gives his reasons for placing them among the flat-breasted division, to which also belong *Dasornis* and *Remiornis*. He considers that the Carinatae and the *Ratitæ* have both been derived from a common avian stock, and have not originated separately from reptiles, from which we infer that his views are in favour of an independent reptilian origin for the third order, *Saururæ*, represented by the celebrated *Archæopteryx*. It only remains for us to state that the woodcuts to this excellent work are adequate, while such has been the care bestowed upon the revision that we have noticed only one misprint.

## SCHOOL-BOOKS.

*Differential Calculus for Beginners.* By Joseph Edwards, M.A. (Macmillan & Co.)—This is an abbreviation of and an introduction to the author's larger work, which we favourably

noticed when it appeared some years ago. The more difficult or less essential portions of the latter are omitted in this volume, but it includes those parts of the subject prescribed in Schedule I. of the Regulations for the Mathematical Tripos Examination at Cambridge. The book is well adapted for beginners. The author has evidently devoted considerable thought to his selection of examples for practice—a very important point in a mathematical text-book. Lazy, conscienceless bookmakers too often collect their examples at random from whatever sources come conveniently to hand, without greatly troubling themselves as to their suitability.

*Theoretical Mechanics.* By J. C. Horobin, B.A. (Bell & Sons.)—We are told that this little work is "an attempt to put within the reach of young students the axioms, elementary propositions, and formulæ of mechanics as matters of fact, independently of formal and rigid proof," and that "the subject-matter covers the elementary stage of Division I. of Subject VI. of the 'Science Directory.'" We do not know the exact requirements of the special examinations for which the book appears to have been written; but we have examined it carefully, and have no hesitation in recommending it as an interesting account of the principles which underlie the science of mechanics. The absence of formal demonstrations has allowed the author space for his descriptions of experimental verifications. These are, for the most part, well selected, and are also illustrated by clear and appropriate diagrams. Questions and examination papers are given at the end of the book.

*Commercial Arithmetic.* By S. Jackson, M.A. (Macmillan & Co.)—Readers of this book are assumed to be already acquainted with the ordinary elementary rules of arithmetic, which the author therefore omits, with the exception of a few simple methods of abbreviation. Among these methods is one for multiplying in one line by any two-figure multiplier. The process is certainly convenient, and does not greatly tax the memory; but Mr. Jackson, in his explanation of it, should not without warning depart from the customary conventions as to the signification of mathematical symbols. It is rather staggering to find a series of seeming misstatements, such as  $7 \times 6 = 42 + 3 \times 1 = 45$ . What the author here means is that the first operation is  $7 \times 6$ , which makes 42; and that the next is  $42 + 3 \times 1$ , which makes 45. This, however, is but an unimportant slip, which will, no doubt, disappear in the next edition. The book as a whole will be found serviceable by the class of readers for whom it is intended, as it gives a considerable amount of valuable information (not to be found in the generality of text-books) on subjects relating to commerce, home and foreign.

*The Mercantile Arithmetic.* By R. Wormell, D.Sc., M.A. (Arnold.)—This book is written on pretty much the same lines as the preceding; but it assumes no previous knowledge of arithmetic in the student, and aims at more completeness. In some respects it is more complete, but not in all. Dr. Wormell's book, like Mr. Jackson's, supplies a good deal of useful information—much more than do arithmetics in general—on subjects specially belonging to commerce and mercantile transactions. We can thus recommend both books on the same grounds; but whether there is at present room in the market for the two is doubtful.

#### PHILIBERT COMMERSON.

PERMIT me to make use of your columns in order to correct an error, or rather an erroneous inference, which may lead students astray, in an explanatory note accompanying the article on 'Philibert Commerson, Naturalist,' in the current number of the *Edinburgh Review* (April, p. 328). It refers to the identification of the

companion of the botanist Tournefort during his travels in the East. Both the biographers of Commerson, MM. Cap and de Montessus, give the name of Tournefort's assistant as "Charles"; but as they seem to have derived their information on this point entirely from the 'Eloge de M. Commerson par M. de la Lande de l'Académie Royale des Sciences,' it may be as well to quote the astronomer, who was Commerson's intimate friend:—

"Ce fut dans ce voyage qu'il découvrit en Auvergne l'herbier de M. Charles, autrefois Compagnon de Tournefort dans son voyage au Levant; il alla de proche en proche jusqu'à Clermont, qui étoit le lieu du dépôt, où un Apothecaire l'avoit acheté de la famille de M. Charles pour le donner à l'Académie; il obtint la permission de l'examiner, de l'arranger et de prendre les doubles; il forma treize caisses de douze, et la treizième, qu'on lui accorda, n'étoit pas la moins précieuse; c'est une partie de l'herbier qu'il a laissée à la Bibliothèque du Roi."

On turning to Tournefort's own volumes I found that the only two companions who went with him from France were MM. Gundelscheimer and Aubriet; and as M. Aubriet is mentioned as "de Chalons," my inference was that the names "Charles" and "Chalons" had become mixed. However, I have since found in the second volume of Tournefort that a M. Chabert, apothecary of Provence, was at that time (1702) established at Constantinople; and the son of this apothecary, then acting as doctor to the Pacha Numan Cuperli, Viceroy of Erzeroum, accompanied Tournefort, who was travelling under the protection of that pasha, along the coasts of the Black Sea to Trebizond, and through Armenia, Georgia, and the Ararat district. There is, therefore, but little doubt that the name "Charles" is a misspelling of the real name Chabert. It would be interesting to know under what name the herbarium of M. Chabert is preserved in the Museum of Natural History at Paris.

#### THE WRITER OF THE ARTICLE IN THE 'EDINBURGH REVIEW.'

#### GEOGRAPHICAL NOTES.

*Modern and Ancient Roads in Eastern Asia Minor.* by D. G. Hogarth and J. A. R. Munro, published as one of the "Supplementary Papers" of the Royal Geographical Society, forms a valuable addition to Prof. Ramsay's 'Historical Geography of Asia Minor.' The journeys described were undertaken in 1890 and 1891, mainly in the interest of archaeological research, although a fair share of attention has been devoted to the elucidation of the geography of the country. The interest centres in the description of a portion of the ancient military road which connected Caesarea with Melitene on the Euphrates. Sixty-five Roman miles of this road were for the first time traced by visible remains. The milestones show it to have been built during the reigns of ten emperors, from Septimius Severus to Diocletian. Incidentally this volume throws some light upon the condition of what we may still call Armenia, notwithstanding that the authorities admit no map into the Ottoman Empire which bears that obnoxious name. The peaceable Turks appear to fare quite as badly there as the Christians, the chief offenders being the Circassian colonists, whose depredations the authorities are quite unable to prevent. "Consequently every high road from the Gulf of Iskenderun to the Black Sea has become unsafe, and brigandage is carried even into the towns."

The death of Dr. John Rae removes one of the veterans of Arctic exploration. He began exploring as early as 1846, and he retained his interest in the navigation of the Polar seas to the end, and he frequently wrote to the papers on the subject. His name became familiar to the public when he brought to England, in 1854, the relics of Sir John Franklin's expedition, and received the Government reward of 10,000*l.* He was a well-known figure at the meetings of

learned societies. His chief publication was a 'Narrative of an Expedition to the Shores of the Arctic Sea in 1846 and 1847,' which appeared in 1850, and in 1852 he received the gold medal of the Royal Geographical Society.

The *Revue de Géographie* publishes an elaborate article on Cocos Island by M. D. Lièvre, of the French navy. This island lies about three hundred miles to the south-west of the Costa Rican coast, is of basaltic formation, rises to an altitude of 1,500 ft., and is of considerable fertility. The ruins of two houses show that it was occupied at some time or other. Chatham Bay could be easily converted into a good harbour, and the main object which the author has in view is to direct the attention of his countrymen to the suitability of this island for a French naval and coaling station. He strongly advises its occupation in anticipation of the opening of the Panama Canal.

Both the *Geographical Journal* and the *Mittheilungen* of the Vienna Geographical Society publish Lieut. von Höhnel's map illustrating an excursion into the volcanic region lying to the eastward of Mount Kenia. Mr. Astor Chanler, the leader of the expedition, and his companion were absent from their camp on the Upper Tana for sixty-seven days, in the course of which they marched 700 miles, and mapped a wide stretch of country hitherto only known through conflicting native reports. The furthest point reached by them was Lake Lorian, which, notwithstanding its great distance from the coast, lies at an elevation scarcely exceeding 600 ft. Lieut. von Höhnel has carefully determined the longitude of the camp on the Upper Tana, and he now places Mount Kenia eleven geographical miles to the east of the position assigned to that mountain on his former map. This change appears to be borne out by Capt. Macdonald's excellent Uganda railway survey, and not only Mount Kenia, but also Kilimanjaro and the whole of the intervening region appear to lie about ten miles nearer the coast than had been hitherto supposed.

The *Scottish Geographical Magazine* presents us with an account of the proceedings of the Anglo-Portuguese Delimitation Commission, which was at work from May to November last in mapping the country through which passes the boundary separating Mashonaland from the Portuguese possessions. The work was carried on under the direction of Major J. J. Levenson, R.E., and its results, recently published by the Intelligence Department, constitute a substantial and trustworthy contribution to our geographical knowledge of South-Eastern Africa.

#### ASTRONOMICAL NOTES.

THE planet Mercury will reach greatest western elongation from the sun on the 26th prox., and be visible about that time for a brief interval before sunrise. Venus continues to increase in brightness as an evening star, passing from Leo into Virgo soon after the middle of August. Jupiter is now about 5° due south of the Pleiades, and rises not long after midnight. Saturn is stationary in Virgo, and sets before 10 o'clock in the evening; he will be in conjunction with the moon on the 15th prox.

Another small planet of the twelfth magnitude (provisionally designated A C 1893) was discovered by M. Charlois at Nice on the night of the 14th inst.

The new comet is now in the western part of Virgo; but, in addition to its increasing faintness, the bright moonlight evenings of the present week have interfered with its observation. Mr. Shackleton, of South Kensington, examining its spectrum on the 17th inst., perceived three bright bands (probably the well-known bands of carbon, so frequently seen in cometary spectra) and a very feeble continuous spectrum.



*Science Gossip.*

MR. JAMES WILLIAM DAVIS, of Halifax, who has just passed away in the prime of life, was well known not only as a leading spirit in various local scientific societies, but as an original worker in geology, especially in the department of fossil ichthyology. At least fifty papers in various journals may be attributed to his pen, his most important contributions having been published in the *Transactions* of the Royal Dublin Society. In 1878 he brought out, jointly with Mr. F. Arnold Lees, a monograph on 'West Yorkshire,' to which he contributed all the parts relating to geology and physical geography. Mr. Davis was a zealous advocate on behalf of technical education, and had been elected three times Mayor of Halifax.

THE French Association for the Advancement of Science will meet this year at Besançon. It begins its proceedings on Thursday next. Prof. Bouchard is the President.

THIS year's general meeting of the German Geologische Gesellschaft will begin at Goslar on August 14th, and be prolonged for several days. The proceedings of the Society will close with an eight days' geological tour in Teutoburger Wald and the Wesergebirge.

MR. ROMANES, of whose health we are sorry to hear a poor account, has been forced to suspend the publication of part ii. of 'Darwin and after Darwin,' but he is printing a portion of it—referring to Prof. Weismann's theories, with additions on their later developments—under the title of 'An Examination of Weismannism.'

## FINE ARTS

*The Life and Letters of Charles Samuel Keene.*  
By G. S. Layard. Illustrated. (Sampson Low & Co.)

EVERY admirer of Charles Keene will be glad to read this sympathetic memoir. The biographer has been happy in selecting a capital subject, and in obtaining assistance from some of Keene's many friends and fellow students, and besides Mr. H. E. Keene has lent sketches and checked statements of facts. Several ladies of distinction have also helped him, for notwithstanding his unconventional ways, Keene had warm friends among the gentler sex. Some of them, indeed, deceived by his modest establishment, fancied he was very poor, and, with the kindest intentions, often had him to dinner, thinking that to dine well was a treat for him. These good people could not suppress their amazement when they learned he left quite a respectable fortune behind him. The truth is he was anything but a Bohemian, although he chose to live in his own way, which was not that of society; anything but a miser, although he was thrifty; anything but a sentimentalist, although he gave to good ends more than most men who talk of their sacrifices. It was chiefly due to Keene's thoroughly independent mode of life that when "this delightful artist and unsurpassed student of character" (as Sir Frederic Leighton called him at the Academy banquet in 1891) died, a popular evening newspaper mentioned him as "a great but unknown artist who has just departed from among us at Hammersmith." The statement was odd, but it was not unkindly meant; and it need not have vexed Mr. Layard. It is, however, difficult to understand what Mr. Layard means by saying that

"it will hardly be credited, but a glance will prove that Keene's name does not appear in the list of Mr. Humphry Ward's contemporaries."

One does not see why it should so appear. Mr. Layard goes on to say:—

"But even worse than this has to be said. Mr. Ruskin, who for so long spoke as the oracle of English art, did not find that Keene was worthy to be mentioned when he took upon himself to discuss the *Punch* artists."

Certainly this was a deplorable omission, for Mr. Ruskin generally speaks with authority, and he really understands what he takes pains to write about. Of course a man who keeps himself in the background must naturally expect to be overlooked now and then. Nevertheless we think Mr. Layard very much exaggerates the general ignorance of Keene's high merits.

On August 10th, 1823, Keene was born in Duval's Lane, Hornsey (we should like to know the number, if the house still stands), and subsequently his family lived in Great Coram Street, a neighbourhood remarkable as having also housed Thackeray and Leech. The boy first went to school in Bayswater, at an "establishment" kept by two Misses Johnson, who, it seems, might have sat to Thackeray when he made studies for the immortal Miss Pinkerton. At this school young Keene met Alfred and Henry Corbould, afterwards well-known artists, about whose father Henry Mr. Layard makes a slight mistake in saying that he "held an appointment in the Artistic Department of the British Museum." There never has been such a department at the Museum, and Henry Corbould's business there was drawing antiques for one of the Trustees' publications: this he did excellently. It may surprise the friends of Keene's later life to learn that when at school at Ipswich, and because of his girlish delicacy of feature, he was known as "Miss Keene"—a title he supported well when he and a cousin, another slim and delicate-looking lad, dressed themselves up as maidservants and applied to his mother for a situation in her household, which one of them, history says not which, actually obtained. The trick was quite in Keene's vein. His father died in 1838 (was it at Ipswich?), and the widow returned to London to live in Great Coram Street. The house was then No. 7, and surely it ought to be marked with a tablet in the artist's honour. In deference to the wishes of his father he was placed in the office of that father's former partner, a solicitor of Furnival's Inn, where he employed his time more in making humorous sketches than doing anything else. This did not last long, but it was unlucky for him that his next venture in search of a profession was in architecture. His mother, on the contrary, had, it seems, a distinct impression that her son would find a proper sphere for his talents in Paternoster Row as an illustrator of books. Accordingly she took some of the innumerable sketches he threw off, and, after many efforts, found a purchaser for them and many more. This led to his apprenticeship to one of the Whympers of Lambeth. Here the youth "learned," says Mr. Layard, in a sentence which is not the most accurate he has written, "the supreme lesson that the only

royal road to proficiency is laborious and painful exertion." We should like to quote Mr. Layard's description of the wonderful sky-parlour which, when his apprenticeship was over, Keene occupied as a studio in a rickety old house in the Strand close to the office of the *Illustrated London News*. It was reached by a ramshackle old staircase, and formed part of that "corps of a house in a winding-sheet of advertisements" which still stands. The place has been so often described that all we need now say is that Mr. Layard's is the best account that has appeared of it and its master, who, clad as often as not in a pea-jacket, and mostly holding a short pipe, was wont to welcome the visitors who had stumbled up the dark staircase with "Have a smoke?" Here he cultivated his love for music, but it was not till 1869—that is, long after he left the Strand—that his devotion to the bagpipes developed in a manner of which many a funny tale has been told and illustrated, by none better than Keene himself. A score of notices of this whim of his will be found in this book. Keene's friends were accustomed to decline his invitation to try his favourite instrument, but they did not all escape, and the accounts of the less fortunate among them are most amusing. We suspect that Keene saw the fun of this fancy of his quite as clearly as anybody else, and, so to say, played upon himself in the matter, as many humourists have done before and since.

Smoking Keene carried to an excess, which not a few of his friends deplored, although we think they exaggerated it. He delighted in the little clay pipes which are popularly known as "Cromwell's," "Dutch," or "fairy pipes." Of these he possessed a vast collection, and sometimes, as a mark of profound esteem, he bestowed one of his favourites upon a friend. On the other hand, nothing pleased him more than to accept such gifts from those whom it was an honour to know:—

"These pipes he always lighted with an old-fashioned flint and steel, and his tobacco he carried in a curious antique brass box. Such tiny pipes wanted constantly clearing out and refilling, and it was his habit to treasure up the little plugs of black tobacco, so saturated with nicotine that they would burn no longer, in an old sardine box kept for the purpose. When asked what these curiosities were, he would say: 'Oh, those!—those are "dottles." When I do a drawing I think really so good as to deserve a reward, I smoke a pipeful of "dottles." That's what I keep them for.'"

These plugs when dried formed a charge strong enough to have poisoned a bargee. Towards the close of his life he discovered that he had smoked too much, and entered into a compact with a friend to abstain for a time. "When the six months are over," he wrote, "I vote we have a whole day's smoke, even if we keep on with the abstinence afterwards."

It will surprise many, who do not consider how difficult it must be for such an artist—devoted to one sort of work—to find subjects for his pencil week after week, to learn that comparatively few of his themes were of his own inventing or observing. To Mr. Crawhall, of Newcastle—a congenial spirit, who collected ludicrous subjects with zest and care—he was deeply indebted, and this book contains letters of his frankly and

generously acknowledging the fact. Mr. Crawhall made sketches of the laughable incidents he encountered, and lent the book in which he preserved them to Keene, who, in the pages of *Punch* and elsewhere, added art and wit to them. The kindest feeling marked all his intercourse with Mr. Crawhall. Such was not invariably the case in the artist's dealings with one at least of his "providers," and we must read between the lines when Mr. Layard says that Keene, having for a long time made presents of his original designs as acknowledgments of indebtedness for serviceable suggestions, suddenly discovered that he was giving money's worth where thanks are usually the most acceptable acknowledgment. The account of the incident, or rather long string of incidents connected with this matter, is the only unpleasant portion of this biography; Mr. Layard touches on them cautiously, and he could not rightly have omitted them, but he leaves his readers to draw their own conclusions. We think Keene was not quite free from blame, yet his correspondent's position could not have been an agreeable one when the artist asked to be paid for what he had, till then, given freely. Mr. Layard does not seem to know that other draughtsmen (for instance, Cruikshank and Matthew Darley) were accustomed to obtain from outsiders aid in finding subjects. Darley actually advertised in the daily journals of his time that he was willing to "work up the subjects of gentlemen which they might be disposed to furnish him with."

The anecdotes Keene picked up on his own account are so crisp and fresh that to quote them is enough to indicate the character of the discoverer. Thus he wrote:—

"Got a story to-day of a British farmer on board a steamer, suffering a good deal from the rolling, saying to a friend, 'This capt'n don't understand his business. Dang it, why don't he keep in the furrows?'"

And again:—

"I heard a story of a (well brought up) child, who was seen to secretly purloin and pocket an orange from the laid out dinner table, but was afterwards seen to enter the empty room, and secretly again return it to the dish and triumphantly exclaim, 'Sold again, Satan!'"

And—

"A story last night of an Aberdonian, who, making a morning call, was asked if he 'wud tak a dram.' He soberly declined, 'Twas too airy the day; besides, he'd had a gill already.'"

The reader will be pleased with the numerous and spirited reproductions of Keene's original drawings. The volume comprises a good many appropriate notices of men of distinction in our time, and here and there remarks of Keene's own upon the noteworthy persons he encountered—remarks as deft and delicate as his draughtsmanship. Among these were Thackeray, R. Doyle, Mr. du Maurier, George Eliot, Edward Fitzgerald (whom Keene knew intimately), Mr. Birket Foster, Mr. J. P. Heseltine, Mr. Hook, Mr. H. S. Marks, Sir J. Millais, Sir J. Tenniel, and several others who are not so well known.

*Old and Rare Scottish Tartans.* By Donald William Stewart. (Edinburgh, G. P. Johnston.)

The subject of tartans may seem to the Southron to have little more interest than

has that of "blazers" or of racing colours. He may care no more about the invention of the Balmoral tartan by Prince Albert (c. 1848) than about the compulsory adoption by naval officers of either wellington or elastic-sided boots (1893). *He*, say we; at any rate his wife will be able to appreciate the beauty of this sumptuous quarto, whose fifty tartans are reproduced, not by lithography, but in rich silks specially dyed, and woven in the Scottish handloom in exact proportion to the originals. These fifty tartans are not, one must confess, of high antiquity. With the exception of No. 39, which is from a copy of a portrait, now lost, of Darnley's mother, the Countess of Lennox, the earliest is No. 10, from a portrait of Robert Grant of Lurg, which bears date 1704; for many the authority goes back no further than the present century. Martin, however, whose 'Description of the Western Islands' was printed in 1703, establishes clearly the existence of clan tartans in his day. "Every Isle," he says,

"differs from each other in their Fancy of making *Plads*, as to the Stripes in Breadth, and Colours. This Humour is as different thro' the main Land of the *Highlands*, in-so-far that they who have seen those Places are able, at the first View of a Man's *Plad*, to guess the Place of his Residence."

On the other hand, Mr. Stewart himself is puzzled by finding in the family portraits at Castle Grant "a variety of design well-nigh as great as would be the case in an equal number of examples selected at random from as many different families." The same holds good of eight other series of family portraits, and it cannot, he thinks, be ascribed to carelessness or ignorance on the part of the artists employed. He is probably right herein, for one remembers how, according to Lord Archibald Campbell, his father, the Duke of Argyll, has by some extraordinary mistake (not the artist's) been painted in a tartan, the Cawdor Campbell, that does not belong to him. It will be seen that the subject of clan tartans is a sufficiently recalcitrant one; the greater then the value of an authoritative work like the present, which, so far as its scope admits, will quite supersede all its predecessors. Mr. Stewart furnishes notes on seventeen of those predecessors; he might surely have included Campbell's 'Popular Tales of the West Highlands' and Lord Archibald Campbell's 'Records of Argyll' and 'Children of the Mist.'

But his work as a whole is admirably done, though we do not think that he establishes, or nearly establishes, the authenticity of the 'Vestiarium Scoticum,' the "sixteenth century MS." which John Sobieski Stuart edited in 1842, and which is the authority for five at least of Mr. Stewart's rare tartans. The fifteen pages of the introduction devoted to the 'Vestiarium' are to us the most interesting portion of his volume; but he nowhere vindicates, or endeavours to vindicate, its description of twenty-nine tartans of the "Laich Cuntre Pairtes and Border clannes" as existing in the sixteenth century. Sir Walter Scott raised the objection that "the use of tartan was never general in the Lowlands until the Union"; and Mr. Stewart himself appears to endorse Scott's objection in his

note upon the Montgomerie tartan. Yet the 'Vestiarium' must stand or fall as a whole; if the section relating to the Scotts was a forgery, so also was that relating to the Frizzels. We could wish that Mr. Stewart had given the correspondence between Sir Thomas Dick Lauder and Sir Walter in its entirety, and we suggest that some day he publish a monograph on the brothers themselves, John Sobieski Stuart and Charles Edward Stuart. A twelvemonth since we reviewed the reissue of their 'Costume of the Clans' (*Athen.* No. 3379), and since that review much fresh information has been brought to light. The most important, perhaps, is Prof. Laughton's discovery that Capt. (afterwards Admiral) John Carter Allen was not on active service from August 14th, 1771, to November 8th, 1775, so cannot in 1773 have received on board his frigate the brothers' new-born father. Does not that demolish the brothers' entire story—a story, it now appears, first darkly hinted at in April, 1816, in the *Journal de la Belgique*? A letter to the elder brother from his father, who claimed, be it remembered, to be the rightful son and heir of Prince Charles Edward, is printed here for the first time by Mr. Stewart. It is so characteristic that we quote it *in extenso*:—

July 5th, 1829.

MY DEAREST IAN,—I have been reflecting upon all which you ask me concerning the MS. [of the 'Vestiarium'], but you know that there are certain things about which I never consult either the feelings or the opinions of others, but act up to previous unalterable determinations; therefore I feel sorry that you did not consult me before you gave any acquiescence to the purpose of publishing the 'Garderober of Scotland,' as you ought to have remembered the private memorandums written on the blank leaves, and that it was impossible, coupled with other circumstances, to subject them to common curiosity, which neither I nor you can think of for a moment to reclaim the whole history and use of tartan from oblivion. As to the opinion of Sir Walter Scott, inasmuch as I never heard it respected among antiquaries as of the least value, it is quite indifferent to me. I wish for no connexion with the public either for me or mine, or anything in my possession; and if you had kept still more retired from observation the relics of which I gratified you and Charles by the keeping, it would have been a much better proof of your regard for them and respect to the memory of those to whom they belonged. Love to all, and believe me, my dearest Ian, your affectionate father,

J. T. STUART HAY.

If the MS. ever existed, it must surely be still in existence. Only the production of it could make us put credence in the 'Vestiarium.'

#### THE BRITISH SCHOOL AT ATHENS.

THE annual meeting of subscribers was held at the rooms of the Society of Antiquaries, Burlington House, on July 19th, the Archbishop of Canterbury in the chair. The honorary secretary read the Report of the Managing Committee, which showed that ten students had entered during the session, of whom five had been students in previous sessions. The work at Megalopolis had been completed by the clearing out of the Thersilion, and the results of the excavations had now been published in a volume by the Hellenic Society. Trial excavations had been made at Ægosthena and elsewhere. In Athens Mr. Bather had continued his excellent work on the



bronze fragments in the Acropolis Museum, and Mr. V. W. Yorke had discovered some new fragments of the famous balustrade to the temple of Nike Apteros. On the whole, the season had been most successful. The finances, however, were, as usual, in a very unsatisfactory state. The University of Oxford had renewed the annual grant of 100*l.* for a third term of three years, but unfortunately the application had been sent in too late for the grant to take effect before Michaelmas, 1893, while the previous grant had lapsed at the end of 1891, so that no grant had been made for 1892. The donations of the year had amounted only to 36*l.* The Committee once more urged all concerned to use their best efforts to place the School upon a sounder financial basis. In moving the adoption of the Report the Chairman took occasion to bear his testimony to the value of the work done by the School, both in the way of excavation and in the study of existing monuments of Greek art in the museums and elsewhere. Special mention was made of the excavations at Megalopolis and of the published results. The Archbishop concluded with an eloquent appeal for more liberal support, whether on the part of Government or of private individuals, for an institution which was doing so much to add to our knowledge of the great achievements of the Greek race, and for the guidance and instruction of the increasing number of British travellers who visited Greece. The motion was seconded by Lord Lingen, who spoke of the value of the School from personal experience as a traveller in Greece, and urged its claims to Government support. The Report was unanimously adopted. The Director of the School, Mr. Ernest Gardner, read a detailed statement of the work done during the session by the School and by individual students. The statement was listened to with marked attention, and created a most favourable impression. In moving the re-election of officers the Vice-Chancellor of the University of Cambridge paid a warm tribute to the educational value of the School as an adjunct to the work of the University. Its usefulness had been abundantly shown in the case both of undergraduates and graduates who had entered as students. Dr. Peile urged that the advantages offered by the School were very important even if the students did not afterwards adopt archaeology as a profession. The resolution was seconded by Sir Edmund Monson, who, as a former Minister at Athens, spoke strongly of the value of the School to British residents and travellers in Greece.

## THE ANTONINE WALL.

## II.

To maintain the sanctity of the *Limes* it was, either at the moment or later, found necessary to construct a second series of works. A chain of small fortified stations was planted along its southern side on sites chosen with admirable skill. A military road was made, according to the invariable Roman custom, to connect the stations, and the *vallum* was built to cover the road. On the *vallum* towers were planted to serve as points of observation and shelter for sentries, and probably also as signalling posts. Patrols would naturally pass along the line from station to station every day; and these patrols, or any other troops passing along the road, would be able to use the *vallum* at any time as a line of defence in case of danger. Raised platforms, or expansions of the *vallum*, have been observed at intervals along it, sometimes comparatively near it. They seem also to have been built of sods, and, in some cases at least, to have had a basement of stone; but they have been planted along the *vallum* after it was built, and they contain fewer layers of sods. General von Sarwey supposes that these were the substructures on which wooden towers were raised; he infers the material from the absence of remains. Towers of this character, built of

stone, exist at frequent intervals along the German *Limes*.

The Antonine Wall, then, was a sort of *Grenzordon*, designed to prevent friction between Roman subjects and barbarians on the frontier by a system of complete insulation; and it necessarily shared in the disadvantages of all such cordons, it was too extended a line to be strong at any single point. But it also, from its splendid position, served as an excellent line of observation of the enemy's country, while the enemy could see nothing of what passed within the lines, except in the small stretch near the Clyde, where the hills to the north commanded the ridge along which the wall ran.

The construction of the *vallum* is not fully explained by this theory. Why was the *vallum* made of such disproportionate and unnecessary strength? This is so real and serious a difficulty as to prevent us from feeling quite confident that the theory is perfect. There can be in this case no question of work assigned to the soldiers for the mere purpose of keeping them occupied and keeping up discipline. The appearance is rather that the work was carried out rapidly to meet a pressing necessity; and there is not the slightest probability that the soldiers in garrison on the Caledonian frontier ever required any task-work to keep them from idleness. Are we to suppose that the reason why the *vallum* was made stronger than its actual use would require lay simply in the Roman habit of building to last for ever? Or does some more satisfying reason lie hid in the obscurity that envelops the whole subject?

Further, the question arises why the *vallum* was built of turf. This is connected with another question: In the numerous inscriptions recording the building of the wall, what sense is to be attached to the phrase *opus valli*? Does it denote the work as a whole, or only the *vallum* as distinct from the trench? If it denoted the work as a whole, the trench and *vallum* must have sprung from one plan and been carried out in one work; and in that case it would be impossible to understand why the earth of the trench was thrown on the wrong side, in place of being used to make the *vallum*. The trench, therefore, must have been made as a separate act; and when it was found that a *vallum* was needed, either a new trench had to be made to get earth, or else stones or turf must be used. If turf was handy (as was in all probability the case), a turf wall could be constructed more rapidly; but a stone wall would certainly have been more imposing and impressive, and stone was readily found in abundance along the line.

The great breadth of the *berm*, or flat space between the *vallum* and the trench (generally about 25 ft., in some places much greater), is another feature that still awaits explanation. It seems to the military eye a source of weakness. In modern construction a *berm* about three feet broad is introduced in an earthwork to break a long continuous slope and prevent it from slipping or being washed downwards. Various suggestions have been made, two of which deserve notice. 1. The varying breadth of the *berm* is so adapted to the slope of the ground that the line of the inner side of the trench intersects the perpendicular at the *vallum* at a fixed height, the object being to make the *vallum* command the trench in a certain degree (which is, according to the suggestion, the most effective angle). The theory is enticing, but it fails in the places where (as we have seen) the *vallum* and the trench diverge seriously from one another. 2. The purpose is constructive, to prevent the weight of the *vallum* causing the side of the trench to slip in.

The *castella* along the line still remain a very obscure feature. Their construction and relation to the works as a whole are uncertain. The recent advance in our knowledge of the

*vallum* and trench, compared with our ignorance about the forts, is a striking proof of the value of excavations, and a pledge of confidence that the works as a whole may hereafter be completely understood through further careful examination. Some of the *castella* have completely disappeared; some (e.g., Kirkintilloch) have been used for the construction of mediæval forts on a different plan; but a few are in such a state of preservation as to promise important information. Rough Castle, a few miles west of Falkirk, is the best example of this last class. Its lines were easily distinguishable when I saw it in April, though at present the luxuriant undergrowth hides everything. The double trench and the western gate and approach are well marked. On the east there is an extension, with two distinct trenches in advance of the inner lines; this extraordinary feature needs special examination to determine its age, as it cannot easily be reconciled with our ideas of Roman fortification. Doubt remains at present whether the extension may not be a later addition to the original Roman work; and General von Sarwey insisted specially on the need of further examination of this point.

The question inevitably arises, What is the relation of the Antonine Wall to the series of forts built by Agricola between Forth and Clyde, "summotis velut in aliam insulam hostibus"? Probably more light may yet be thrown on this question; but at present it must remain a question. One observation, however, occurs naturally. Agricola's aim was both to strengthen his hold on the south of Scotland and to have a basis for further operations to the north. He had evidently no thought of fixing the limit of Roman rule anywhere short of the northern ocean. We can, therefore, look only for forts, not for continuous lines from east to west, as his construction. We should rather conjecture that he established a small number of *castella* between the two Firths. Now Tacitus ('Agric.' 22), lays great stress on the skill with which Agricola selected and fortified his *castella*; none of them had ever been captured by the enemy, but all proved capable of self-defence without succour, whether assailed by sudden attack or by blockade; whereas under previous governors the Britons had been able to inflict such losses on the Romans during the winter (doubtless by the capture of unsupported forts) as to compensate for the victories of the Roman armies during the summer. Agricola, therefore, had evidently shown remarkable skill in modifying the ordinary Roman methods of fortification (which had hitherto been applied in Britain by rule and prescription) so as to suit the situation and the mode of attack which he had to dread. His modifications would naturally vary in different cases, according to the ground. Was the peculiar form of Rough Castle one of his devices?

Another suggestion on this point is worth making. Agricola's strongest line must indubitably have been one from south to north right into the heart of the enemy's country, passing, as we will conjecture, by Rough Castle and Stirling (where throughout history the causeway over the marshes that formerly occupied the Carse of Forth and the passage over the river seem to have been). On this line two forts exist, so strikingly like each other in plan and so different from other Roman forts that they are stamped as the work of one mind. These are Birrens, near Ecclefechan, and Ardoch, in Perthshire, two of the most distinctive examples of Roman practical genius and adaptability to special conditions, marked as Roman both by the style of work and by inscriptions (many at Birrens, one at Ardoch). The latter was visited by General von Sarwey, whose examination will corroborate the accuracy of the older descriptions against the scepticism of some German authorities. The post at Ardoch is not the camp of an army, for it would not accommo-

date very much above 1,000 men: it is a fortified *castellum*, intended to be held permanently. On the south and west it was protected by rather sharp descents (unless road-cuttings have altered the natural features and taken away part of the defences), and the lines are of the ordinary type. On the east and north the approaches are level, and the fortified lines are of a very remarkable character.

On the east there is a series of six trenches and five mounds, parallel and close to each other. The inner *vallum* is much higher and more massive than the outer mounds, and commands them all. The slope of the trenches is sharp, and the outer trenches actually afford complete shelter to an assailant against missiles from the *vallum* of the camp. It was suggested, with the General's approval, that this series of defences was a device to meet the kind of attack that was most to be dreaded. Later history has shown by many striking examples that this attack consisted in a charge delivered with the most extraordinary and practically unparalleled suddenness, rapidity, and determination. Now the effective range of Roman missiles was very short; and this quick charge carried the Caledonians over the ground under fire in so brief a time that the Roman troops had not the opportunity of delivering the usual number of volleys, and the assailants reached the rampart without being weakened and with ranks unbroken, and attacked them with the agility and fierceness of wild cats, so that a Roman fortress of the ordinary type was liable to be carried at a run. Such was the danger; and the problem was to expose the Caledonians to a number of volleys while they were traversing a short distance. Various methods of attaining this end and detaining the enemy under fire were and are practised in ancient and modern defences. At Ardoch and at Birrens (to judge in the latter case from the evidence and plans of others) the means selected were of extreme simplicity, viz., to lengthen the distance by putting a series of sharp ascents and descents in the line of fire, and probably to increase their power of hindrance by palisades, *cerri*, &c. In this way, not merely would the assailants be exposed to more volleys, but also their ranks would be to some extent disordered and the intervals between them increased, so that the assault on the rampart would not be delivered with the same terrible effect and could be more easily met. It is true that the outer trenches afforded shelter to the assailants; but if they availed themselves of it, they necessarily sacrificed that rapidity of charge which was the source of its effectiveness. Had the outer trenches been sloped more they would not have afforded any shelter; but they would in that case not have exercised the same detaining effect. Moreover every man who was killed near the top of a steep ascending slope would fall backwards and disorder the next rank.

On the north side of the camp at Ardoch, in front of the *porta pretoria*, there is also a series of outer trenches and mounds; but they are not so close to each other, and are not all parallel to the inner rampart. Certain spaces left between them may have been intended to be occupied by pickets and *excubie*.

I have now stated as clearly as I can the results and the problems suggested during our week on the Antonine Wall. The moral of the whole is that the observations and excavations of the Glasgow Society, which have already been so fruitful, should be continued and conducted on a greater scale and over the whole Roman remains in Scotland. There is every probability that the plans of Roman defence and maintenance might be recovered with some approach to completeness, and an interesting page in the history of our country written for the first time. The General's inspection would have been of little advantage to him without the aid of the Glasgow Archaeological Society; and in return the Wall Committee of the Society have been foremost in acknowledging their

indebtedness to his experience and criticisms. One of the chief desiderata for further study is a proper map of the country through which the wall runs, and there is great hope that the Ordnance surveyors may be able soon to carry out a large-scale survey. W. M. RAMSAY.

#### THE ROYAL ARCHEOLOGICAL INSTITUTE AT SILCHESTER.

THE Institute made an extra day of July 20th, in order to visit Silchester. The smaller room of the museum, which is reserved for the architectural details and the models, has received notable accessions since July, 1892, and still more is this the case with the larger room, where all the details are admirably arranged in wall and table cases. But the space is already cramped, and the museum authorities will have to devise something novel if they are to exhibit the finds of 1893, now rapidly accumulating.

The excavations of this season that have been already undertaken are in two different parts. Immediately to the north of the high road that runs east and west through the city, about the centre, work has been begun in an *insula* hitherto unexplored. Although various foundations have been exposed, nothing architectural of material interest has yet been brought to light. On the other side of the road the case is different. The round "temple" to the south of the forum, which was discovered by Mr. Joyce in the sixties, has been again uncovered, and the outer wall laid bare to a greater depth than had previously been reached. The inner wall of a second circular building within it has also been cleared out. An accurate plan will be prepared, and its object may possibly be ascertained. This is the building which the late Prof. Freeman thought might, perhaps, prove to be of Christian origin. Near to this another *insula* has been laid open. A considerable part of it has yielded nothing of moment, but at the angle of two streets one of the largest houses yet found has been carefully uncovered. The wide corridors are paved with red-tile tesserae of about an inch square. Several of the more important rooms are paved with tesserae of a light drab colour formed of sandstone, and bordered in effective contrast with tesserae of a port-wine colour formed from vitrified tile, apparently specially burnt for the purpose. In one chamber is an effective flowing pattern, forming a square in the centre, but this is much damaged. An interesting feature is the clumsy way in which these much-worn tessellated pavements have been patched and mended with large irregular pieces of tiling during the latter part of the house's history. This was probably done during the period of decadence, shortly before the final removal of the Roman officials, when the larger houses were probably divided up among poorer residents. The hypocaust beneath the winter parlour is in good preservation. This house is so excellent an example of the larger ones, that it will probably be selected for modelling by Messrs. Hope and Fox, as only a smaller house has at present been thus treated.

In the temporary wooden museum on the site a great store of the varied finds of the season are gathered together. They will add considerably to the value of the Reading collection, and cover almost every kind of deposit hitherto detected. Two articles may be named of more than usual interest: one is an excellent example in bronze of a ring containing a key; the other is the rude drawing, incised on the back of a large square tile, of an horned ox, which would doubtless be one of that now extinct species the *Bos longifrons*, or small Celtic ox. The excavations will be continued systematically throughout the summer. During the month of August Mr. G. E. Fox will be "antiquary in residence," and will, we are sure, be only too glad to act as guide to any intelligent archaeologists.

#### NEW PRINTS.

'A SUMMER IDYL' (Obach & Co.), by Prof. K. Koepping, is an ambitious, not to say a daring etching on the largest plate yet used, so far as we can remember, for an original work, one, we mean, that is not a copy of a picture. The engraved surface measures 33½ in. by 23½ in., and has been boldly and vigorously bitten and incised so as to represent, with great force and richness of tone, a shadowed glade where, half in light and half in shade, two half-naked damsels are gathering flowers. The massive chiaroscuro and wealth of colour in the print, its strength and the limpidity of its shadows, almost console us for the unnecessary ugliness of the women and the objectionable hugeness of the plate. The poetry of the landscape, and the fine romantic character of the work as a whole, puzzle us exceedingly as coming from an artist who was capable of the bust, right arm, and face of the nearer woman. Seventy-five artist's proofs of this plate have been, it is said, taken and signed by the artist, after which, say the publishers, "the plate will be destroyed." In that case the print will become one of the rarest of etchings.

Mr. A. Lucas has sent us an artist's proof of a plate engraved in mezzotint, with great tact, grace, and good taste, by Mr. R. S. Clouston after Sir J. Reynolds's portraits of Miss Frances Isabella Kerr Gordon when a child, representing her head in five different positions, and so charmingly pure and ingenuous as to merit the title since given to it of 'Angels' Heads.' He painted it in 1787. He sent it to the Academy of that year, where it was No. 24, 'A Child's Portrait in Different Views, a Study.' It was next sent to the British Institution in 1813 by the child's father, Lord William Gordon, a brother of Lord George Gordon, of the "No Popery" riots, and second son of the third Duke of Gordon. In 1789 the picture was engraved in stipple by P. Simon, and published by Boydell. It has often been engraved, notably by S. W. Reynolds, since then, but never better or more sympathetically than in the present instance, of which the plate measures 16½ in. by 19½ in., or much larger than Simon's version of 11½ in. by 9½ in., and, like the latter, direct from the picture, and not, as is frequently the case, from a copy. Miss Gordon, who never married, died in 1831. Her mother, Lady William Gordon, gave the picture in 1841 to the National Gallery, where it is No. 182. Lord Overstone had a Reynolds with the same title, which was one of the Manchester Art Treasures, 1857.

Full of character, and representative of painters so different as Romney and Gainsborough, are Mr. Appleton's mezzotint after Romney's portrait of 'The Beautiful Catherine Clements' (born Beresford) and his mezzotint after Gainsborough of 'The Sisters,' a group of portraits of the Misses Ramus, daughters of "Billy Ramus," the king's page, who obtained a sort of immortality in the memoirs of the time and the satires of "Peter Pindar." Catherine Clements's portrait, a seated single figure in a huge, tall, and broad-rimmed hat with a muffler under it, is in the possession of Col. Clements, of Ashfield Lodge, Cavan, and exhibits all the qualities of a good Romney, the animated suavity of the face, its expression of good humour and intelligence, with a dash of fun, and the simplicity of the attitude of the figure, being among them. The lady is dressed in white with a broad sash. So far as we know the portrait has not been exhibited. Benedetta, the elder Miss Ramus, became Lady Day, and her sister was married to the Baron de Noailles. Romney painted Miss Ramus the elder, and her portrait was engraved by W. Dickinson in 1779. The brochure accompanying the print tells us Gainsborough painted 'The Sisters' in 1775, and that the picture was at the Academy in the same year; but the latter statement is



erroneous: Gainsborough did not exhibit at all in that year. In 1772 he contributed to the Academy "portraits of two young ladies," which may have been the work in question, although it is described as a "whole-length" group, which the print before us does not represent. In 1873 the picture was sold at Christie's for about 7,000*l.* to Mr. J. Graham, who lent it to the Academy in 1875. In 1890 it was burnt at Waddesdon Manor, and, never having been engraved, Mr. Appleton was compelled to use as his original a photograph, which had fortunately been taken. In every respect Mr. Appleton has succeeded beyond expectation.

Mr. Lefèvre has published two etchings by Mr. W. H. Boucher from pictures by Mr. W. Dendy Sadler, called 'His Favourite Bin' and 'The Butler's Glass.' In the former a portly butler issues from a wine cellar with a bottle of old port wine in one hand, a candlestick in the other; in the latter he is standing near a Sheraton sideboard, and, having decanted the wine, is taking his share of it. There is much of Mr. Sadler's characteristic humour and spirited design in these works; in their way they could hardly be better. Mr. Boucher's manner of execution, though a little scratchy (hence the apparent "thinness" of the engraving), is really careful; his reading of the expression is appropriate and true, and his feeling for the tone and colouring of Mr. Sadler is faithful. The impressions before us are *remarque* proofs on Japanese paper. Of the first-named print the *remarque* is two shelves of a wine bin and the bottles lying upon them; of the second example the *remarque* is a bowl, a corkscrew, and a port-wine strainer grouped.

Messrs. Frost & Reed have sent us an artist's proof of a large etching by Mr. C. Bird of the interior of Henry VII.'s Chapel, with the *remarque*, a compass, square, head of Michael Angelo, and an etcher's dabber. Mr. Bird has chosen a noble subject, and must have spent much time upon it; the upper part of the plate, including the clearstory, is commendable, especially as to the light and shade. The foreground and floor are also very good. We think the great difference between the tonality of the stalls, whose canopies are of dark time-stained wood of a singularly deep and rich local colour, and the grey walls, which are much lighter in tone, has not struck the etcher sufficiently. He might have differentiated the respective masses with great advantage to his work. The figures, of which there are many, are well designed, but, though well drawn, by no means so finished as they might have been. Greater breadth and a lighter, finer touch would add much to the attractions of this interesting plate.

The Berlin Photographic Company have been wise in selecting for reproduction, and fortunate in their manner of rendering, 'The Vale of Rest.' A thoroughly careful etching alone could do justice to Sir J. Millais's picture. Still, this version of it is all that could be expected from a photograph. The attitudes and expressions of the figures, the solemnity of the effect, the luminosity of the evening sky and sombre paths of the shadowy cemetery, as well as the breadth and simplicity of the chiaroscuro, are all here, and in harmony with each other. That seldom observed, but most important element of the design, the bearers of the corpse, who are approaching with lights on our right, is not, we think, quite sufficiently shown. It is, however, not prominent in the picture. This work is now the property of Mr. Tate, and forms a part of his gift to the nation. The impression of the plate before us is an "artist's proof," signed by the painter. From the same firm we have received a similar impression of the prettiest of Mr. B. W. Leader's popular landscapes, a large work called 'The Valley of the Llugwy,' to which the print does more than justice. The picture, like 'The Vale of Rest,' belongs to Mr. Tate. 'At the Fountain,' by Sir F. Leighton, a similar print, published by the above-

named firm, depicts one of the P.R.A.'s tall, stately, handsome, and thinly-robed Greekish damsels musing at the side of a fountain of white marble. The photogravure is excellent, and, except so far as regards the bright purity of Sir Frederic's colour, suits his polished surfaces, scholarly drawing and *finesse*, and the choiceness of his style.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 17th inst. the following, the property of the Earl of Aylesford: A Drawing, in silver point, Head of a Man, by Holbein; and a Sketch, in chalk, by the same, 61*l.* Angels adorning the Virgin and Child, by P. Perugino; and other Drawings, by S. Rosa, &c., 56*l.* A Figure, in black and red chalk, probably Helena Forman, seated, a study for the Garden of Love, by Rubens, 50*l.* The Garden of Love, and the Companion, by Rubens, drawings, 72*l.*

The same auctioneers sold on the 22nd inst. the following, from the collection of Arthur George, late Earl of Onslow. Drawing: J. Russell, The Hon. Charlotte Onslow, second wife of the Hon. Thomas Onslow, 68*l.* Pictures: Sir J. Reynolds, Portraits of Mr. and Mrs. George Wentworth, 304*l.* J. Stark, A View in the New Forest, with a gipsy encampment, 304*l.* B. C. Koekkoek, A River Scene, with a castle on a rock, peasants and animals, 126*l.*; A Forest Scene, with sportsmen and dogs, 105*l.* P. de la Roche, Napoleon crossing the Alps, 787*l.* Canaletto, View of Venice, looking towards the Doge's Palace, 162*l.* B. Denner, Head of an Old Man, in dress trimmed with fur, 273*l.* M. Hobbema, A Woody Landscape, with a water-mill in the centre, 131*l.* J. Ruysdael, A Waterfall, 1,270*l.*; A View in Guelder Land, 1,365*l.*; A River falling in a Cascade over Rocks, and cottages on a height in the background, 588*l.*; A River falling over Rocks, two peasants under a group of trees on the left, 462*l.* J. Both, A Grand Italian Landscape, with muleteers and peasant, 871*l.*; A Grand Rocky Landscape, with a river falling in a cascade on the left, 168*l.* Sculpture: Anonymous, A small Bust of the Emperor Napoleon I., 31*l.* F. Nicoli, The Right Hon. William Pitt, bust, 40*l.* Thorwaldsen, A Shepherd Boy and Dog, a life-size group, 105*l.*

The following pictures were from Cassiobury Park: Sir A. W. Calcott, Rotterdam, 399*l.* W. Collins, The Fish Auction, a view on the south coast of Devonshire, 787*l.* W. Hogarth, A Music Party, 210*l.* Sir E. Landseer, Cat's paw, 934*l.* G. Morland, Interior of a Stable, with peasant and animals, 115*l.* J. M. W. Turner, The Trout Stream, 5,040*l.*; Walton Bridge, looking up the Thames, 4,305*l.*; The Nore, 4,305*l.* Sir D. Wilkie, Interior of a Highland Cottage, a Highland warrior returned from battle, 357*l.*

The following were from various collections. Pictures: N. Lancret, Mademoiselle Camargo, 262*l.* D. Cox, Collecting the Flocks, 1,207*l.* F. Wheatley, The Market Girl, 225*l.* T. Gainsborough, A Landscape, with rustic and milkmaid, cows and donkeys, 299*l.* J. Stark, A View in Windsor Park, 153*l.* P. Nasmyth, A Woody Landscape, with three children and a dog in the foreground, 435*l.* J. Hoppner, The Disconsolate, 183*l.* J. Ruysdael, A Woody Landscape, with a cottage on the right, 404*l.* B. Luini, St. Cecilia, 136*l.* J. Linnell, A View in Surrey, with peasants and animals, 173*l.* T. S. Cooper, A Welsh Hillside, with sheep and goat, 147*l.* T. Creswick, The Devil's Bridge, on the St. Gothard Pass, 136*l.* F. R. Lee, The Woodcutters, 152*l.* J. B. Pyne, Genoa, from the New Terrace, 304*l.* D. Roberts, Ruins of the Temple of Koomb Ombos, Upper Nile, 141*l.* W. Müller, A Frosty Scene, the Gamekeeper, 315*l.*; Waiting for the Ferry, Bacharach on the Rhine, 199*l.* Sculpture: J. Nollekens, Bust of Anne, Countess of Charlemont, and Bust of Francis William, Earl of

Charlemont, 39*l.* J. Gibson, Venus with the Apple, 918*l.* B. E. Spence, Venus and Cupid, 367*l.*

## Fine-Art Gossip.

MR. ONSLOW FORD has just completed a large and very elegant panel in marble, intended to commemorate Henry, a son of Mr. Douglas Freshfield, who died, not long since, of sunstroke in the cricket field. It comprises within a framework finely designed a medallion portrait in profile of the boy, and beneath it an escutcheon bearing his name and the date of his death. A naked boy-genius, holding an inverted torch and leaning on the pedestal which sustains the medallion, is on each side of the above. So far the motive of the design is not new, but the figures are graceful, and their attitudes and the expressions are fresh, vigorous, and beautiful. It would be impossible to praise too highly the lovely modelling of the flesh of the geni; their exquisite morbidez is of the life lifelike, and most admirable in style and finish. The carving of the wings, which are raised and open behind the figures, is among the choicest examples of finish we have ever seen. In the background some charming foliage and several birds are introduced with Mr. Onslow Ford's usual taste and care. The medallion is in low relief, the weepers' figures being somewhat bolder, the foliage and birds in the lowest relief. This memorial will shortly be erected in the open air at Woking Cemetery. We trust, however, execution so lovely and elaborate will not be exposed to the weather, but be protected by glass, about which there can be no difficulty.

FREDERICK WALKER's picture 'The Harbour of Refuge,' the gift of which to the National Gallery by Mr. Agnew we announced last week, is now hanging, temporarily, on a screen in the Turner Room at Trafalgar Square; its number is 1391. The number of the Ruysdael lately added to the same gallery is 1390.

THE rumour that Mr. Poynter will succeed Sir F. Burton at the National Gallery is, on every ground, thoroughly welcome. Under Uwins, Eastlake, Boxall, and the present Director, the institution has thriven marvellously, because they were thoroughly qualified to judge pictures on their own merits. The confidence of the public in their taste and learning has been rightly based on their technical attainments, and the grants of Parliament have been correspondingly liberal; while, although not fewer than eleven hundred and eighty paintings have, during the period in view, been added to the collection, not more than two mistakes (one of which remains questionable as such) have occurred in procuring or accepting desirable acquisitions.

THE *Art Journal* will very shortly publish a critical and descriptive essay upon the subject-sculptures of Woolner, with numerous photographic illustrations of the more remarkable examples of his genius and technical skill, dating from 1843, when he exhibited at Westminster Hall, to the current year, when his vigorous and beautiful 'Housemaid,' now at the Academy, attested his power of applying, as the modellers of Tanagra figures were so happy in doing, what may be called Phidian principles to themes the most modern and intimate. His statues now in India and Australia, as well as those in the mother country, will be represented in this manner.

A SYNDICATE has been formed for carrying into practice the invention of Mr. W. S. Simpson for the preservation in air-tight frames of drawings, miniatures, photographs, and pictures. In effect, the works to be preserved under circumstances whose favourable nature the report of a recent commission of experts attested are framed *in vacuo*. The syndicate claims to have contrived means for, at a very moderate cost, thus framing all sorts of examples.

What it does may be seen at No. 16, King Street, St. James's. In an abstract of the report of the commission above mentioned we referred to this matter.

MR. JAMES EDMUND MEADOWS, since 1853 a frequent exhibitor at the Academy, British Institution, and Suffolk Street, died, aged sixty-five, on the 21st inst.

MESSRS. CASSELL write to us:—

"In the notice of 'European Pictures of the Year' appearing in your last issue it is stated that the work 'comprises reprints of cuts from foreign pictures.' Will you kindly allow us to correct this inaccuracy, as every illustration in the work was expressly prepared by us from photographs of the original pictures?"

Messrs. Cassell add that the edition of 'European Pictures' for 1893 is now in active preparation, and will be issued in about two months time.

MR. P. NORMAN informs us that the collection of drawings of old London which he has made and lent to the City remain on view in the Guildhall, and will for some time so remain. They will amply reward a visit, and Mr. Norman deserves credit for his skill as a draughtsman of antiquities and for his judgment in selecting subjects of interest and picturesqueness.

WITH regard to the report that the missing Gainsborough representing the Duchess of Devonshire has been found, we suspend forming an opinion until we have seen the picture. Is this the third or fourth time the so-called "lost Duchess" has been found? or is it the fifth?

AT Christie's was sold last Saturday, among other paintings removed from Cassiobury, the famous 'Cat's-paw' of Sir Edwin Landseer, by means of which that artist had his first sight of Fortune. Soon after it was finished in 1824 he sold it to Mr. Mayer, the dealer, for 100*l*. In a few days the latter sold it again to the Earl of Essex for 120*l*. It was at the British Institution in 1824, at Manchester in 1857, and at the Academy in the winter of 1875. When Landseer got the hundred pounds, Mayer, seeing his way to future and more profitable dealings with the artist (who was then twenty-two years of age, and had not left the house of his father, No. 83, Queen Anne Street East, now Foley Street), asked him, "Why are you in this place [a studio in Upper Conway Street, now Southampton Street, Fitzroy Square], without a table, carpet, and proper chairs? Why not have a place where you can keep a dog or two, and have a garden, and so on?" Landseer followed this counsel, and found a small house with a garden, part of the then Red Hand Farm, and a large barn, which was soon converted into a studio, and ultimately became by successive additions the mansion in St. John's Wood Road where the painter lived nearly fifty years, and in which Mr. H. W. B. Davis now lives. 'The Cat's-paw' was finely engraved by C. G. Lewis, and its success added prodigiously to the painter's reputation. In 1863 he valued it at 3,000*l*.

It may be accepted as an interesting incident in the history of a famous picture, the purchase of which by the Corporation of Manchester we mentioned on the 11th of February last, that 'Autumn Leaves' was in January, 1856, sold on the easel for 700*l*. to a purchaser, who, when it appeared at the Academy in the May following, was so far influenced by the lower order of newspaper criticisms of the time that he wished to return it to Sir John Millais. This was, of course, before it passed into the hands of Mr. James Leathart, who lately sold it to Manchester.

MR. TEMPLE, of the Corporation Art Gallery, London, wishes us to say that Mr. H. Roberts has lent (not given, as we were led to believe) Sir John's 'Pilgrims to St. Paul's' to the collection at Guildhall.

It may be well to remind our readers that the Royal Academy Exhibition will be closed on Monday, the 7th prox.

MR. W. CAREW HAZLITT will publish with Messrs. Swan Sonnenschein & Co., early in the autumn, a work on European coins (gold, silver, and bronze). The author claims a practical and personal acquaintance with this branch of study, to which he has devoted his attention during many years. The illustrations number upwards of 250, and have all been drawn from examples in Mr. Hazlitt's own collection. The New York house of Messrs. Macmillan & Co. will issue an edition of the book for the American market simultaneously with the London edition.

LAST year a committee was formed to procure subscriptions for a statue of Watteau at Nogent-sur-Marne, where the painter passed the last months of his short life. Entering into the views of the committee, of which M. Carolus-Duran is the president, the municipal authorities of Nogent, in a fit of enthusiasm, promised at first to subscribe 2,000 francs towards the adornment of their town, but on reflection they reduced their offer to 500 francs. The committee declined this subvention, and have decided, when sufficient subscriptions have been obtained, to set up the statue not at Nogent, but in the garden of the Luxembourg. Doubtless many Englishmen will send subscriptions to M. Carolus-Duran, at No. 11, Passage Stanislas, Paris, in aid of this movement to commemorate "Le Peintre des Fêtes-Galantes," whose works we all admire so much. The unveiling of the statue of Jeanne d'Arc at Chinon has been appointed for the 30th of this month. So says *La Chronique des Arts*.

THE new provincial museum at Bonn was opened on July 11th. It is to serve as a storehouse of monuments and illustrations of the development of culture on the Rhine from the earliest settlement of men along its banks to modern times. The archaeological collections of the University of Bonn, as well as those of the Rhenish Society of Antiquaries, are to be incorporated with the contents of the museum.

THE new collection of casts of ancient sculpture has now been established in Rome, on the ground floor of Casa Rabbi, in the street leading to the Porta San Paolo. It consists at present of such objects as illustrate the transition from the archaic period of Greek art down to the period of Phidias, Myron, and Polyclethus. The chief casts already exhibited comprise some of the metopes and sculptures of the Temple of Jupiter at Olympia; a portion of the frieze and some of the chief figures of the tympana of the Parthenon; the Athena of the Varvakion and the other Athena, called "of Lenormant"; three reliefs of Northern Greece; the Marsyas of Myron; the Amazon of Polyclethus of the Berlin Museum; the Doryphoros of Naples, &c. We owe the initiative of this collection, which is connected with the Roman University, to the Professor of Archaeology, Dr. Emmanuel Loewy, whose suggestion has been carried into effect by the present Minister of Public Instruction, Signor Martini.

THE German Government, which has long desired to establish an Academy of the Fine Arts at Rome, experienced some difficulty in finding a suitable building for the purpose. At last the promoters have fixed on the Palazzo Madama, designed by Marucelli in 1642, which belonged to the Bourbons of Naples, and has a noble loggia, enriched by Giulio Romano and Giovanni da Udine. The scheme is to be carried out promptly.

KHALIL BEY, Subdirector of the Constantinople Museum, has gone to Lampsacus to continue the excavations.

WE have received from Mr. Loring a letter on the theatre at Megalopolis, publication of which we must defer till next week.

## MUSIC

### THE WEEK.

COVENT GARDEN OPERA.—'Amy Robsart,' 'The Veiled Prophet.'

WITHIN a week we have had two operatic productions at Covent Garden Theatre during what is generally termed the grand season, and both by English composers. Such an occurrence, it may be said with safety, is unprecedented in the history of an institution which, until very recently, was known as the "Royal Italian Opera." We have nothing to do with the motives of Sir Augustus Harris in putting his company to a very severe strain for the sake of mounting Mr. Isidore de Lara's 'Amy Robsart' and Prof. Villiers Stanford's 'Veiled Prophet' for one performance each. Let it be candidly acknowledged that wonders were done in both instances, showing the amplitude of the resources at the command of the management; as to whether the herculean effort was advisable there is no necessity to inquire. The opera first named, which was presented on Thursday last week, is a compound work, the scenario being by Sir Augustus Harris, the French libretto by M. Paul Milliet, the English version by Mr. F. Weatherly, and the music by Mr. de Lara. The book is most cleverly pieced together, considering that the tragic story has to be told in three acts with as few changes of scene as possible. Except during the revels at Kenilworth, introduced, of course, for spectacular purposes, attention is concentrated on the love tragedy; and such deviations from Scott as have been introduced by making Varney appear as a sort of Iago in the first act, and by bringing on Leicester and Tressilian to witness the fate of Amy, are justifiable on dramatic grounds. With regard to the music, we fear it cannot be said to display any great advance on that of the composer's 'Light of Asia,' though, as a matter of course, it shows more fitness for the stage. Indeed, in one sense there is a retrogression, for whereas in 'The Light of Asia' there were some fairly successful attempts at Oriental colouring, there is little or no English character in the score of 'Amy Robsart.' This is unfortunate; but we are not disposed to greatly blame Mr. de Lara for the omission, for a composer cannot easily direct his thoughts into any special channel. As 'Amy Robsart' is not yet published, technical details concerning the score cannot possibly be given; but speaking in general terms, Mr. de Lara may be said to be most successful in his treatment of the love episodes between Amy and Leicester. In these, which occur in the first and third acts, he is expressive, chiefly in the modern French manner, and there is one phrase, signifying, apparently, the attachment of the pair, which recalls the famous "kiss motive" in Verdi's 'Otello.' The best of the solos is that of Varney in the second act, but this again is a reflex of Iago's "Credo" in the last-named work. There is a well-written *ensemble* towards the close of this act, this being the only important concerted piece in the entire work, the writing for the chorus being very slight. The orchestration is mostly ill-balanced, and should be rewritten before the score



is printed. The performance was surprisingly good, taking everything into consideration. Madame Calvé was perfect in every respect as the hapless heroine, M. Alvarez sang well and acted with dignity as Leicester, M. Lassalle's only fault as Richard Varney was that he did not quite bring out the man's sinister nature, and Madame Armand was excellent in the little she had to do as Queen Elizabeth. M. Bonnard and M. Castelmaly well filled in the small parts of Tressilian and Michael Lambourne.

Prof. Villiers Stanford's first opera, produced in 1881 at Hanover, and composed as far back as 1877, was performed for the first time in England on Wednesday night, that is to say, just too late this week for the leisurely and careful criticism which such a work imperatively demands. Detailed notice must, therefore, be reserved until next week, when opportunity will be afforded for a few general remarks on the season announced to close to-day (Saturday). But not a moment should be lost in placing on record the fact that 'The Veiled Prophet' is a noble work, in the highest degree honourable to native art, and one which, if circumstances prevent it from being heard frequently just yet, will assuredly be kept in sight. Few finer scores have been penned for the lyric stage during the present generation. The performance, to which we shall also revert, was admirable, the utmost praise being due to the principal artists (including Madame Nordica, Signor Ancona, Signor Vignas, and Miss Lucile Hill), the overture, chorus, and the management generally.

We have received *Selection of Studies*, by B. Cramer, with Comments by L. van Beethoven, with Preface, Translation, Explanatory Notes, and Fingering by J. S. Shedlock (Augener & Co.). Beethoven, it is well known, conceived the idea of writing a complete school of pianoforte playing, but did not live to carry it into execution. However, he thought very highly of Cramer's studies, and made comments upon about twenty of them for the use of his nephew. It is these comments, which were copied either from memory or from the original text by Anton Schindler, which render the present edition interesting and valuable to the highest degree. In the copy which belonged to Schindler, now in the Royal Library at Berlin, some of the comments are signed "Beethoven" and others "A. S.," and we agree with Mr. Shedlock that the boldness and originality of the former proclaim their genuineness, and he has rendered much service to teachers by making them public property. This edition of twenty-one of Cramer's studies should be in the hands of every musician.

### Musical Gossip.

We have received the detailed prospectus of the Worcester Festival, which will take place on September 10th, 12th, 13th, 14th, and 15th. The principal musical features of the special opening service on the Sunday will be a new 'Te Deum' and 'Jubilate' in D by Mr. Hugh Blair, Mendelssohn's 114th Psalm, Mozart's third motet "Glory, honour," Dr. Mackenzie's 'Benedictus,' and the final movement from Beethoven's Symphony in C minor. The regular performances will be as follows:—Tuesday morning, 'Elijah'; evening, Beethoven's Symphony in A, No. 7, and Handel's 'Israel in Egypt.' Wednesday morning, Bach's Mass in E minor; evening, a miscellaneous concert, including a new orchestral piece specially com-

posed for the festival by Dr. Hubert Parry, Schubert's 'Unfinished' Symphony in B minor, a selection from Sir Arthur Sullivan's 'Tempest' music, and a symphonic poem, entitled 'Gretchen im Dom,' by Fischer. Thursday morning, Dr. Hubert Parry's 'Job' and Spohr's 'Last Judgment'; evening, Brahms's German Requiem and Mendelssohn's 'Lobgesang.' Friday morning, 'The Messiah'; evening, closing service by the three choirs of Gloucester, Worcester, and Hereford. The principal vocalists engaged are Mesdames Albani, Hutchinson, Glover Eaton, Anna Williams, Hilda Wilson, Jessie King, and Belle Cole; and Messrs. Lloyd, Dyson, Houghton, Watkin Mills, Pink, Brereton, Ineson, and Plunket Greene. Mr. Hugh Blair will be the conductor, and Mr. Burnett the leader of the orchestra. The festival will be held entirely in the Cathedral, with the exception of the concert on Wednesday evening, which will be given in the Public Hall.

On Tuesday afternoon the Royal Academy of Music gave its last orchestral concert for the season at St. James's Hall. The programme was mainly instrumental, and included two overtures by students. 'Cridhe an Ghaidhil,' by Mr. Charles Macpherson, proved to be a very well-written work in the Scottish style, or, more accurately, with themes possessing some of the characteristics of Scottish music. The other work, entitled 'Mokanna's Bride,' by Mr. Arthur Hinton, was unfortunately placed at the end of the programme. Miss Edith Pratt and Miss Ida C. Betts may be commended for their pianoforte playing, the first in a movement from Beethoven's Concerto in E flat, and the second in Liszt's Concerto in the same key; and Miss Edith E. Byford for her capable rendering of two movements from Max Bruch's Violin Concerto in D minor, No. 3. Of the vocalists who appeared the most promising were Mr. Reginald Brophy (tenor) and Mr. John Walters (baritone). Dr. A. C. Mackenzie conducted the concert.

THE repetition performance of 'The Golden Legend' at the Crystal Palace last Saturday, in aid of the Mansion House Victoria Fund, was in every respect successful. The list of principal artists was the same as before, except that Mr. Andrew Black replaced Mr. Henschel as Lucifer, and was entirely satisfactory, his voice telling well in the vast arena.

At the Paris Opéra, Meyerbeer's 'Les Huguenots' has recently been performed for the eight hundred and ninety-eighth time. The work was first produced on February 21st, 1836.

THE reconstruction of the Paris Opéra Comique on the original site will commence in December next, and the work is to be completed in September, 1895. The new building is to accommodate 1,500 spectators, and the total cost is not to exceed 140,000.

THE performances of Herr Cyrill Kistler's music drama 'Kunihild' at Würzburg, to which reference has already been made, are fixed for July 30th, and August 4th, 6th, 9th, 11th, 13th, and 15th.

LOVERS of Mozart may be interested to learn that at the Leipzig Stadtheater during the year ending on June 30th last the operas of the Salzburg master were performed more frequently than those of any other composer, the number of representations being thirty-seven, against thirty-one of Wagner, who came second on the list.

### DRAMA

#### THE WEEK.

STRAND.—Afternoon Representation: 'The Adventures of a Night,' a Comedy in Three Acts, from the Spanish. By Meyrick Milton. — Evening Performance: 'The Sleep-walker,' Farceal Comedy in Three Acts. By C. H. Abbott.

THE experiment made at the Strand Theatre on Friday afternoon in last week

is happier than that which followed on Tuesday evening, and may possibly end in the restoration to the stage of a piece that has disappeared for over a century. 'The Adventures of a Night,' as Mr. Meyrick Milton calls his new piece, is a fresh adaptation of the 'Los Empeños de seis Horas,' an ingenious piece which in this country is usually but incorrectly attributed to Calderon. This piece was one of the first productions of the Restoration, a stage version by Col. Sir Samuel Tuke, executed at the suggestion of Charles II., having been produced by the Duke of York's company at Lincoln's Inn Fields at the beginning of January, 1662/3, with Betterton as the original hero, Don Henrique. This is, of course, the play after reading which Pepys arrived at the conclusion that 'Othello' "seems a mean thing." It was repeated at the Haymarket, February 3rd, 1706/7, with Mills as Don Henrique, Mrs. Barry as Camilla, and Mrs. Porter as Porcia; and again at Drury Lane, October 9th, 1727. The play was written in prose and verse, a good deal of the latter rhymed. Its next appearance was at Covent Garden, January 31st, 1767, in a prose rendering by Thomas Hull, entitled 'Perplexities,' in which the names of certain characters were changed. Since that date until last week the piece has slept. Very considerable liberties have been taken with it by Mr. Milton, who has converted into a comedy of intrigue what in the original might almost have been regarded as a tragi-comedy, since it introduces a death by violence. All this is pardonable. What is scarcely so is the conversion into a senile and debauched magistrate of the *corregidor*, who in the original and in Tuke exercises his customary functions. The effect of this and one or two other changes in a similar direction is to give portions of the play the character of farcical comedy, if not of *opéra bouffe*. To this may be added that the dialogue is at times stilted and inverted enough for Sheridan Knowles. With all its faults upon it, it is an agreeable piece, and constitutes a refreshing change from the pictures of life, gruesome or squalid, that have of late deluged our stage. The anonymous Spaniard's characters are real and lifelike; his soldiers are exactly described by Jaques, Jealous in honour, sudden and quick in quarrel; his women occupy a position midway between the Juliets and Isabellas of Shakespeare and the Berinthias and Angelicas of Restoration comedy. The long dissertations are wisely suppressed, the romantic aspects of the whole are preserved, and the result is stimulating. Don Henrique in Tuke's play happily describes the plot:—

New riddles every moment do arise,  
And mysteries are born of mysteries.

With a good cast and with modification of the more farcical scenes, the whole would have a chance of enduring success. Miss Ada Rehan might play the heroine, and other parts are fitted to the Daly Company. It is unlucky for the piece that the author elected to play the soldier hero, Don Antonio, now christened Don Caesar. He presented a robust picture of one of Alva's captains, but has apparently not mastered the rudiments of stage speech or bearing. Mr. Vernon acted with some rugged power

as Don Pedro, and Misses May Whitty and Ferrar gave a creditable presentation of the two heroines, who are cousins.

'The Sleepwalker' proves to be a re-written version of 'Fast Asleep,' a farcical comedy founded by Mr. Abbott upon a story by Mr. W. S. Gilbert, and first produced at the Criterion on the afternoon of March 1st, 1892. In the attempt to improve it the author has made it cumbrous, extravagant, and tedious. Mr. Edouin, Mr. Paulton, and Miss Clara Jecks act in their customary style, and elicit much laughter. The whole is, however, felt to be strained and ridiculous, and wholly void of dramatic character.

### Dramatic Gossip.

MR. IRVING'S farewell performance (the one hundred and twelfth) of Becket was witnessed by an immense and enthusiastic audience. It has undergone no over-accentuation, and is the most picturesque, dignified, impressive, and inspired impersonation Mr. Irving has given. In the speech at the close the most interesting items were the promise of a revival of 'Faust' upon Mr. Irving's return in April next from America, and that of a dramatization by Mr. Comyns Carr of the story of King Arthur, Guinevere, and Lancelot. Mr. Irving's American tour will begin at San Francisco on the 4th of September, and will close at New York on the 17th of the following March.

THE three representations of Ibsen's 'Enemy of the People' given at the Haymarket at the close of last week possessed much interest. Mr. Tree's Dr. Stockmann is greatly improved, and is, indeed, a fine and subtle study of character. The cast is the same with which the piece was played a few weeks ago. Mr. Kemble was especially happy as the burgomaster.

FOR a benefit at Terry's Theatre on Wednesday three one-act pieces were played: 'Dregs,' by Alec Nelson, in which Mr. and Mrs. Esmond appeared; 'An April Jest,' played by the Misses Webbing; and a burlesque called 'A Modern Juliet; or, Romeo Revised.'

'THE LADY OF LYONS' was revived at the Royalty on Monday, with Miss Annie Rose as Pauline, Mr. F. Worthing as Claude Melnotte, Mr. Gurney as General Damas, and Miss A. Leighton as the Widow Melnotte.

THE memoir of Mr. Barry Sullivan the tragedian, by Mr. Lawrence, the biographer of Gustavus V. Brooke, is in the press.

'THE MEDICAL STUDENT,' produced a fortnight or so ago at an afternoon performance at the Strand, is, it is said, to be produced in the autumn in the evening bill of a West-End theatre.

'OUR PLEASANT SINS,' a drama ascribed to Messrs. Charles Hannan and Wilson Barrett, was produced at the Grand Theatre, Leeds, on the 12th inst. with Mr. Barrett as the hero, and will probably find its way to London.

MR. TOOLE has now started for Aix-les-Bains. His country tour will begin after his return, and he will reopen his theatre at Christmas with 'Walker, London.'

TO CORRESPONDENTS.—J. F.—J. M.—M. & Co.—W. B.—E. G. W.—W. P.—H. B.—A. C. B.—A. G. T.—received.  
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